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THE APPEAL TO FORCE IN PUBLIC DISCUSSION

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PUBLIC discussion appeals to truth as the guide to political action—or so we have supposed. Regulation of public utilities may be defended as a promotion of the general welfare or attacked as an interference with personal liberty, but no one denies that the general welfare should be promoted or that personal liberty should be preserved. These are political truths accepted by both disputants. However sharp the difference of opinion regarding their application to the question at issue and however acrimonious the discussion, one can indulge the belief that essentially the appeal is to truth. That we possess a body of truth which can be employed as the basis of political decision and that it is so employed in unfettered public discussion is a part of the democratic philosophy of government. Or so we have supposed.

The ideal has been roughly handled in recent years by a gang of brutal facts. That type of discussion which appeals to truth, and which for convenience we may call public debate, is heard less and less frequently in the legislative hall and public forum. It is no longer the principal method of political decision, even in democratic countries, and has been abandoned entirely in Italy and Germany.

In large part it has been supplanted by conference. Government is conducted by negotiation, and official life at Washington is an unending series of round table discussions. Newspapers often devote more space to the public hearings of legislative committees than to congressional debate. The disquieting feature of government by con-

ference is its apparent appeal to force as the ultimate determinant of legislative action. The conference is an instrument of pressure politics. When we shoulder our way through the crowd of lobbyists thronging the corridors of the legislative hall and enter the committee room, we hear a plenty of discussion, but it affords little comfort to the lover of truth. Spokesmen of conflicting interest groups appear before the committee to press their demands, and the negotiation often resembles a tug of war. The legislation which emerges is a formula for adjusting the conflict, and its terms reflect the balance of power between the contending groups. The conference, with its group pressure basis and its ultimate appeal to force, has become our chief method of political decision.

This appeal to force in public discussion cannot but disturb the teacher of public speech. It challenges his fundamental philosophy, and the challenge is not one he can safely ignore. If our predominant form of public discussion acknowledges no allegiance to truth, appeals to force as the arbiter of political controversy, and repudiates reason in the solution of public problems, the teacher of speech apparently must either abandon his ethical principles or withdraw into an academic utopia. But before facing this dilemma we should consider the possibility that our comparison of debate and conference to the disparagement of the latter may be based on a misconception of both forms of discussion.

The characteristic feature of debate is what we have called its appeal to truth, that is, its use as major premises of political principles accepted by both disputants and regarded as possessing universal and permanent validity as guides to political action. An examination into the origin of such political truths is somewhat disconcerting. Most, if not all of them, appear to have originated as formulae for the adjustment of group conflicts. Of none is this more patently true than of those principles enshrined in the Constitution, which afford the premises most frequently employed in American political debate. The division of governmental powers between the federal and state sovereigns, for example, was not found written in the hearts of men or inscribed on tablets of stone. Like many other provisions of the Constitution, it was a compromise formula devised in the constitutional convention to compose the conflict between the capitalist and commercial group on the one hand and the agrarian group led by the Southern planters on the other. The terms of the compromise were dictated by the balance of power between the two groups.

The doctrine that America is a haven of refuge for the oppressed is such another formula in rhetorical dress. The policy of encouraging immigration was suggested by Alexander Hamilton to temper the conflict between the commercial and agrarian classes, whose competition in an inadequate labor market was generating ill will.

This appears to be the natural history of political truth. Political principles are indeed true, but only in the pragmatic sense that they adjust group conflict. So long as that balance of group power which generated it remains substantially unaltered, the principle is a satisfactory guide to political action, but it possesses no permanent or universal validity. When the original balance of power between the commercial and agrarian groups in America was upset by the rise of organized labor, the doctrine that America is a haven of refuge for immigrants was replaced by the principle that the American standard of living must be preserved. Debate is an appeal to truth but not to truth existing independently of group conflict. Its ultimate reference is to force.

When a radical alteration in the balance of power among conflicting interest groups renders traditional principles obsolete as guides to political action, conference is employed to devise a new formula reflecting the new balance of power. The Wagner Labor Relations Act is such a formula hammered out in conference under pressure of the conflicting demands of capital and labor. Its purpose is to adjust the conflict, and its validity depends upon the accuracy with which its terms reflect the present balance of power between the two groups. If either group believes it could secure a more favorable settlement by resort to force, the law will soon be modified or abandoned in favor of some other formula. If the law effects a permanent adjustment, its underlying principle will eventually become one of our cherished political truths. Conference, as employed by the legislative committee, is a mechanism for registering balance of power and giving it legal formulation.

If we are to be realistic, then, we must say that both debate and conference are based ultimately on appeal to force. They are rooted in the group conflict which underlies all political phenomena.

But both are also concerned with truth. The function of debate as a social process is to adjust those conflicts not involving an alteration in the basic group equilibrium. For such conflicts accepted political principles are available as a basis of decision. Demand for woman

suffrage, for example, did not grow out of a radical shift in the equilibrium. Accepted principles could be applied, and the issue was debatable. The function of debate is to apply truth as a guide to present political action. The function of conference is to create new truth as a guide to future political action.

The two forms of discussion are complementary social processes. Which will be employed most frequently depends upon whether the existing balance of power among interest groups has been stable long enough to have generated a set of principles which can be employed as a guide to political action. At present the area of controversy within which debate can profitably be employed is undoubtedly contracting. The rise to power of organized labor has so seriously upset the group equilibrium which formed the basis of our political life during the nineteenth century that many traditional principles of political action have become obsolete. The conflict between the Committee for Industrial Organization and "Little Steel," for example, could not be adjusted by the application of any accepted principle. The issue was essentially undebatable. During a period of radical readjustment in the group equilibrium, like that through which we are now passing, conference will tend to supplant debate as the normal technique of political decision.

Most writers on the art of conference have insisted that its technique differs essentially from that employed in debate. In this they are undoubtedly right. But the nature of the difference has never been made quite clear. It goes much deeper than the obvious procedural distinction between discussion in a large and in a small group or between uninterrupted address and informal conversation. And it involves more than a difference between the attitudes of advocacy and conciliation. The distinction between the two forms extends to the fundamental intellectual process involved.

As an intellectual process debate consists in the subsumption of concrete situations under general principles. It proceeds by classification and is based on formal logic. The advocate's appeal is not exclusively argumentative, to be sure, but it is characteristically so. The main heads of his discourse are propositions identifying his proposal with accepted principles of political action.

Where debate is a subsumptive process based on logic, conference is a creative process based on procedure closely resembling that of scientific investigation. The scientist's approach to a problem differs from that of the advocate in at least three respects. It differs in the

use made of the general principles employed in discussion, in the attitude taken toward the factual situation prompting the discussion, and in the conception held of the conclusion resulting from discussion.

General principles, for the advocate, are truths to be invoked in settlement of a controversy. If the question is whether women should vote, the advocate turns at once to an accepted principle: taxation without representation is tyranny; or the home must be preserved. These are truths to be applied to a concrete situation. For the scientist, on the other hand, a general principle is an intellectual construction to be employed in the projection of a hypothesis. His conception of knowledge is pragmatic, or instrumental. For general principles regarded as truths to be invoked he finds no use. In a conference called to settle a labor controversy the principle that labor is entitled to a living wage or that capital is entitled to a fair return may prove suggestive in working out a settlement. But neither can be invoked as a general truth, for neither is accepted by both parties. Indeed so long as either party supports its proposition by invoking general principles, no settlement is possible.

For the advocate the factual situation is a case to be classified by reference to a body of political truth. To facilitate classification he must study the situation, but his primary allegiance is to the truth rather than the fact. Whether withholding the suffrage from women is taxation without representation, whether granting them the suffrage would jeopardize the home are questions requiring examination, but only to determine the applicability of the principle. For the scientist, on the other hand, the factual situation is unique and unclassifiable. It is a problem to be solved on its own merits and without recourse to external sources of validity. The problem confronting a conference speaker consists in the first instance in the conflicting sets of group demands. More fundamentally it consists in the discrepancy between the existing customary or legal arrangement and the present balance of power between the groups. To this situation the negotiator must turn his entire attention if he is to resolve the conflict.

For the advocate the conclusion established in debate is, at least ideally, a truth deduced from the more general truths employed as major premises and enjoying their unquestioned validity. In practice political debate never achieves this degree of conclusiveness, but its ideal is logical demonstration. For the negotiator the formula devised in conference is a hypothesis to be tested by experience and possessing

no validity except that acquired through such practical verification. If it settles the controversy permanently, it becomes a valid principle of political action, but not otherwise.

If this account of debate and conference is sound, the use of conference as the predominant method of political decision can hardly be regarded as an abandonment of the democratic philosophy of government or as a degeneration in public discussion. Both debate and conference are rooted in group conflict and refer ultimately to force as the determinant of political action. But both are also concerned with political truth, the one applying it, the other creating it. Both involve the application of intelligence to political problems, the one employing logic, the other scientific method. The two forms of discussion equally deserve our attention as students and teachers of public address.

A NEW SYSTEM OF DEBATE

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FOUR men, all of whom had coached debate and had given it up, said that it could not be done. They knew the lethargy of the students, the problems of the administration, and the fact that a large portion of the students lived in Baltimore and Washington and had to commute from ten to forty miles each day. Most of the men who had coached debate had found things easier or more to their liking in other fields. Yet four months later, the intramural program had gone over with such results that Professor Richardson, Head of the Department of Speech, said: "I know of no one who could have put over such a program."

However that may be, it is my own opinion that whatever success was achieved through the program may be attributed largely to a new system of debate, formulated and perfected over a period of years. Through this plan debate is revitalized and at the same time restored to its rightful place in academic life.

With the thought that others may be interested in knowing something concerning it, I am setting forth its main features and a set of rules for guidance in its use.

But to better understand and appreciate the operation of the system, some consideration of debate, especially the orthodox type, may be helpful. Several observations are enlightening.

1. No one questions the value of debate as an educational technique. Most educators, we believe, will concede that it is unexcelled in its educational values. Some recent findings by one of our largest employers seem to justify this conclusion. A recent survey by the Bell Telephone Company showed that its highest paid employees either engaged in debate or worked on the college paper while in college. This finding, on its face, appears to be significant, although a certain selective process may enter into the explanation.

2. Despite the inherent values of debate, most of our educational institutions have either given debate entirely into the hands of the students, or have relegated the work to the most underprivileged and the latest addition to the teaching staff, to be handled by him in addition to his full teaching load.

3. Equally significant in any solution of the problems of debate is the fact that debate audiences are practically non-existent, a condition which cannot be ignored by those who would restore this activity to its rightful place in education.

These observations seem sufficiently important to warrant a more fundamental consideration of debate than has generally been accorded it. If the activity is not to go the way of the dodo, we must consider fundamentally and objectively its origin, history, technique, and aims.

In the space here allotted, I do not propose to deal comprehensively with the problems indicated. My only purpose is to select certain aspects concerning which my own observations and experiences may be helpful as an introduction to the entire problem.

Most attempted revivals of interest in this work center around either personalities or novelties. With these temporary expedients, it has been an ever recurring problem. Typical were my own reactions and those of the administration when I went to Iowa Wesleyan College to coach and to teach in 1924. The President thought that my legal training would somehow provide me with some magical formula whereby I might restore debate to the place it once held in the academic life of that college. For my own part, little can be said, except that I was an enthusiastic debater and had acquired certain legal propensities for arguing while in law school. But there was nothing to indicate an awareness of any fundamental problem needing more than passing attention. But our practice debates were hardly under way before I noted how very impotent the system seemed to be when observed objectively day after day. Then the question occurred to me, where could such a thing ever have come from? It was so lifeless that I could think of no counterpart in the affairs of life. Where was to be

found an intelligent people with a system whereby one speaker talked for say ten minutes, to be followed by an opponent for the same length of time, with each speaker replying for five minutes? No court or legislative body would be guilty of such a monstrosity. Interruptions of speakers in these bodies are frequent, and speakers may be questioned at any time, except when addressing a jury in the former.

The orthodox system of debate seems so artificial that of necessity it must be a replica of the academic mind, created perhaps during an age of formal discipline, when even adversity was diversion with which to relieve the tedium of a routine existence.

But the worst feature about this is that the debaters very often understand little concerning the ideas they set forth. The speeches and a large portion of the rebuttal material are often written by the coaches themselves; debate then becomes a contest between coaches with the debaters acting as mere puppets, lacking understanding of their statements. Is it any wonder then that debaters do not care to be questioned concerning them at the moment of their utterance? Such impotency when once created must of necessity not be revealed. So in furtherance of this, a plan whereby no interruptions are permitted was concocted which enabled debaters possessed of ideas beyond their comprehension to finish their debates gracefully, without the danger of being disconcerted by embarassing questions.

But the public has tired of impotent debates and has ceased to attend them. Tastes in such things have changed apparently as in the case of oratory and speaking. But a certain inertia has prevented anything from being done about the matter.

Another seeming hindrance to this activity, in addition to its form, has been subjects for discussion. These without exception have been steeped in profundity and have been, for the most part, only remotely related to the everyday lives of the students. The first year I taught, we debated the question of limiting the power of the Supreme Court, a topic sufficiently difficult to puzzle the best legal minds of the country. But our debaters tackled it imbued with that unbounding confidence characteristic of that age when all things seem possible.

Topics of this nature, dealing with matters concerning which only a very limited number of adults can have the slightest knowledge, must necessarily tax the interest and enthusiasm of immature minds. Subjects such as, "More has been lost than gained by the new freedom of women," with boys on the affirmative side and girls on the negative side, naturally engender more enthusiasm among students

than a legal matter of problematical value in the destiny of the nation.

However, the difficult themes I do not find an insurmountable problem. The University of Maryland debated "Pump Priming" before high schools in this area, and succeeded in keeping the students on the edges of their seats throughout the debates. This I attribute entirely to this new system which I developed at Iowa Wesleyan College from 1924 to 1926.

A history teacher at Woodrow Wilson High School in Washington, D. C., reported that her students, after hearing our debate the day before with Johns Hopkins University, were so enthusiastic about it that they wished to devote the entire class period to a discussion of it. Similar reports came to us from other high schools which we visited.

After the debate at Woodrow Wilson the students were asked whether they preferred this new plan or the old one. The vote was practically unanimous in favor of the former.

Further evidence relative to the reception accorded the idea is the manner in which university debate teams have received it. New York University, after being informed of the plan by us, did not wait until they arrived at College Park to use it. And other schools left here determined to employ it in the future. We find, however, that a few do not care for it. These are for the most part debaters who are not very keen mentally and cannot think on their feet. They wish to prepare all of their material in advance and to run no risk of being disconcerted by unfamiliar questions at times when their failure to answer properly would be very noticeable. But even such students, with practice, come to prefer this plan which makes debate a lively intellectual conflict, interspersed with wit, humor, and repartee. Even class work in public speaking is enlivened by its method as well as intramural debates and group discussions.

Although every one said that it could not be done, due to the fact that most of our students commute distances as far away as Washington and Baltimore, by employing this technique we have just completed at Maryland twenty-five intramural debates in which forty-four debaters took part. These debates, held from 6:30 to 7:30 P.M., just after dinner, in the drawing rooms of dormitories, fraternities, and sororities, were often so crowded that the students had to sit in groups on the rugs. The subject used was, "More has been lost than gained by the new freedom of women," with the men taking the affirmative side and the women the negative side.

In public speaking classes I generally choose two speakers to

debate at each session. Each is allowed six minutes, and during a speech heckling is allowed by the opponent. The subjects, while fundamental, are lively, with the result that the students look forward to each class debate.

Now as to the exact technique. On the surface it seems very simple—one speaker merely interrupts another when he feels like it—in the same manner used before parliamentary bodies. But there are rules necessary for the smooth working of things here just as there are in legislative organizations. So many seemingly insignificant things may happen to destroy the smooth working of the system that I would advise all who contemplate using it to familiarize themselves with the rules and their correct operation in practice. A different approach is evident, and until the debaters "get the hang of it" the results will be only mediocre. But once they get into it and feel its intellectual stimulus, its vibrant and pulsating manner, coaches will have a difficult time in getting them to return to the old method.

Basic Principles

1. After first rising to a standing position and addressing the chair, an opponent of a speaker may, at any time, ask him a question or make a brief and pointed statement of a line or two. He should do it in this manner: "Mr. Chairman, I should like to ask the speaker." The part of this statement which consists of "Mr. Chairman, I should like to ask the speaker" should be addressed to the chair. But the question which follows should be directed to the speaker.

The heckler, after stating his question, must reseat himself while the speaker replies. But if the speaker does not answer to his satisfaction, he may rise again, and, WITHOUT ADDRESSING THE CHAIR, he may question the speaker again, or make a brief and pointed statement in reply. This may be repeated several times. If at a later time in the debate the same heckler questions the speaker on any point, he need not first address the chair, but may address his question to the speaker directly.

2. After a speaker answers a heckler, he should not wait for more questions, but should turn at once to the audience and proceed with his speech. While he must be polite to his adversaries and answer their interruptions to the satisfaction of the audience, at the same time he must remember that they are trying to throw "cold water" on his proposition, and his problem is to get away from them and back to his speech just as soon as possible.

3. The chairman and the debaters must remember that the floor

belongs to the speaker, and his opponents must not be allowed to take the floor away from him by means of undue heckling. For this reason all questioning must be in the form of brief and pointed statements of only a few lines. A heckler must not be allowed to make a speech or a long and involved statement. The chairman will enforce this ruling.

4. A speaker should not be heckled about every thing he says with which his opponents disagree. On the contrary, they should wait until he develops his point, and then cut underneath the whole point. Good debating requires this, and a good debater will govern himself accordingly.

5. If there is so much heckling on a particular point that the audience begins to lose interest, the chairman may request that the speaker be allowed to continue. Quibbling should be avoided.

6. Each of the four speakers is allowed fifteen or eighteen minutes in which to make his speech and to answer the heckling by his opponents.

7. When a speaker is heckled, he alone may reply for his side; his partner may not at any time answer for him.

8. The chairman should insist upon the debaters being courteous toward their opponents. If in the midst of the intellectual conflict one becomes rude to his opponent, the chairman should suggest that the debaters be more courteous toward each other. Somehow, as if by magic, this never fails to change the attitude of the debaters toward each other.

9. The tables of the debaters should be placed to the side of the speaker to avoid the back of the speaker being to the audience, when he turns to his opponents, upon being heckled.

10. No heckling is allowed by the audience.

11. There are no rebuttal speeches.

PATRIOTISM IN CARMINE: 162 YEARS OF JULY 4TH ORATORY

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Library of Congress, Washington, D. C.

AMONG the noteworthy collections of *Americana* housed in the archives of the Rare Book Room of the Library of Congress, certainly one of the most unique is that of the Independence Day orations. This special collection contains hundreds of different orations from 1777 down until the present time, and it has been built up over a period of many years. And quite fittingly, so far as this collection is concerned, the Rare Book Room itself is designed as a replica of the hall in which the Declaration of Independence was drawn up.[1]

An examination of a representative number of typical orations indicates definite trends in a division of American forensics with a history and tradition all its own. Since the Nation's birthday presumably calls forth the country's finest in education and eloquence, a perusal of this collection unfolds to the student of public speaking the historic evolution of the highest form of American oratory, as well as changing concepts of patriotism.

During the early years of precarious existence of the Republic the patriotic fervor mirrored in these orations was pitched at a high plane. A large number of them, as might be expected, wound up on the same old tremolo note on the arbitrary nature of George III, while in all of them is a strong admixture of religious allusions.

The earliest oration in this collection was delivered by the Rev. William Gordon, before the general court at Roxbury, Massachusetts, on Friday, July 4, 1777. It bore the peculiar title: "The Separation of the Jewish Tribes, after the Death of Solomon, Accounted for, and Applied to the Present Day." The purpose of the speaker was to show how George III, like the ancient Rehoboam, had split an empire by tyranny. He appealed to his audience in closing:

> Look upon your little ones, the darlings of your soul, and consider what will be their lot should the arms of Britain prevail. They will be forced to cry out, O that we had been born Africans instead of Americans!

This oration, which ran about 36 pages, bears the imprint: Boston, J. Gill, 1777.

[1] Acknowledgment for cooperation in the preparation of this study is due Mr. V. Valta Parma, Curator of the Rare Book Room, Library of Congress.

The years that followed were fraught with the events of an uncertain war, concluded happily at length with the victory of French and American arms at Yorktown in 1781, and a favorable peace two years later. Speeches made on Independence Day down until the drawing of the Constitution in 1787 were chiefly exhortations of encouragement or eulogisms of the men under arms. By the time of the formal adoption of the Constitution which started the Republic on its career, the July 4th oration was already a fixed annual feature.

Optimism was the prevailing keynote of the orations after 1787 for many years. David Daggett at New Haven, on July 4, 1787, ventured:

> . . . it has been predicted of America, that she would be the asylum for the oppressed, the seat of literature, and a theatre on which there would be the most illustrious displays of civil and religious liberty.

Marietta, Ohio, in 1788, witnessed what is supposed to be the first Independence Day celebration west of the Allegheny Mountains, in what was then the North West territory. The account of this celebration was printed by Peter Edes, of Newport, Rhode Island, in 1788, and is an item greatly coveted by collectors of rare American imprints. As a specimen of a frontier celebration it is well worth looking at. The orator of the day at Marietta on that memorable occasion was one James Varnum, whose high-voltage oratory must have caused the bosoms of the frontiersmen who composed his audience to swell with ineffable pride. He inveighed against the third George with all the superlatives he could muster, but as he progressed, his fire-breathing style gradually cooled until his last paragraph sounds like one of the Psalms:

> Religion inspires us with the certain hope of eternal beatitude, and that it shall begin upon the earth, by an unreserved restitution to the common centre of existence. —With what rapture and ecstacy, therefore, may we look forward to that all-important period, when the universal desires of mankind shall be satisfied!—when this new Jerusalem shall form one august temple, unfolding its celestial gates to every corner of the globe!—when millions shall fly to it, "as doves to their windows," elevating their hopes upon the broad spreading wings of millennial happiness!—then shall the dark shades of evil be erased from the moral picture, and the universal system appear in all its splendor!—Time itself, the aera and the grave of imperfection, shall be engulfed in the bosom of eternity, and one blaze of glory pervade the universe!

At that moment, according to the modest account of the reaction included after the address, "peals of applause rent the surrounding air, while joyful echo reverberated the sound!" Mr. Varnum's audi-

ence now repaired to a convenient keg and drank some fourteen toasts, dedicated to the Congress, George Washington, the fallen heroes of the Revolution, and the last three as follows:

12. Agriculture and Commerce, Arts and Sciences.
13. The amiable Partners of our delicate Pleasures.
14. The glorious Fourth of July.

The above is the earliest usage encountered by the writer of the now nationally famous phrase "Glorious Fourth."

Unquestionably one of the best of these early orations was delivered in 1793 by John Quincy Adams, in Boston. The occasion, he pointed out, was one which was supremely great, because it established the principle of a nation dedicated to freedom. He spoke of the inspiration of the founding fathers "with the sublime purpose of converting the forests of a wilderness into the favourite mansion of Liberty." He used words and phraseology which sound strangely modern, and might well have come from an American editorial of the 1930's:

> We cherish with a fondness which cannot be chilled by the cold unanimated philosophy of scepticism, the delightful expectation that the cancer of arbitrary power will be radically extracted from the human constitution; that the sources of oppression will be drained; that the passions which have hitherto made the misery of mankind, will be disarmed of all their violence, and give place to the soft control of mild and amiable sentiments, which shall unite in social harmony the innumerable varieties of the human race.

The preponderance of these orations during the first five decades of national existence reveals the outstanding theme of pride in the young country and its democratic institutions. The orations were generously sprinkled with Scriptural quotations and metaphors. The Fourth of July was the "political Sabbath," while one might compile a fairly long lexicon of the nomenclature applied to the third George, who was everything from the "Assyrian Sennacherib" to Anti-Christ. "The God of New England so provided . . . that the enemy was glad to leave Boston unharmed," declared one orator.

"Let us then, my Friends and Fellow Citizens, unite all our endeavors this day, to remember, with reverential gratitude to our supreme Benefactor, all the wonderful things he has done for us, in our miraculous deliverance from a second Egypt—another house of bondage," admonished Elias Boudinot to his hearers at Elizabeth-Town, New Jersey, July 4, 1793.

John Jones Spooner, who delivered a discourse in the court house of Prince George County, Virginia, July 4, 1794, warned his listeners not to sacrifice to their own skill, and "burn incense" to their own valor in the prevailing "tumult of self-applause." "Do we reverence the Great God, whose almighty fiat spake us into existence, and at whose nod the nations of the earth rise or fall?" he asked.

In much the same way, James D. Knowles of Boston observed on July 4, 1828:

> Amid all this praise of the statesman and the hero, there may be recollection of God, the blessed and only Potentate. Obelisks and pyramids record not the praises of Jehovah. The orator too often forgets his transcendent name. Painting and sculpture still, as in classick ages, employ their proudest skill for the idolatry of human virtue and genius. It is scarcely too much to say, that the Muses are yet pagans.

Again and again the doctrine of "manifest destiny" shines forth in these orations. For example:

> . . . The monarch of the British empire found the hand of Nature's God as manifest in the vindication of the moral laws which he had indellibly written with his own finger upon the human heart, as the Assyrian Sennacherib found manifest the hand of Israel's Jehovah, in the protection of his chosen people.
>
> . . . .
>
> Thus, when the keystone of the arch of the British empire in the western hemisphere was withdrawn, the entire arch sank, a mass of shapeless ruins. The land of freedom arose in its stead. The articles of confederation was the ark, ordained to bear in safety the liberties, the hopes and glorious destinies of an enfranchised race, over the heaving flood of Revolution. When it landed the tempest-driven voyagers on the Ararat of the new world, and the olive leaf was received from the messenger of peace, it had fulfilled the great ends for which it was designed in the economy of the Supreme Ruler of nations.[2]

Much the same idea had been set forth by Hugh S. Legare in an Independence Day address in Charleston on July 4, 1823, wherein he saw an impartial destiny awaiting America:

> For, can any thing be more striking and sublime, than the idea of an IMPERIAL REPUBLIC—spreading over an extent of territory, more immense than the empire of the Caesars, in the accumulated conquests of a thousand years—without praefects, or proconsuls or publicans—founded in the maxims of common sense—employing within itself no arms, but those of reason—and known to its subjects only by the blessings it bestows or perpetuates—yet, capable of directing, against a foreign foe, all the energies of a military despotism. . .

[2] W. S. Hammond, Oration delivered at Cherry Valley, July 4, 1839 (Albany, N.Y., 1839), 5-6.

There are found many orations by men whose fame rests today on grounds other than public speaking. Horace Mann, in an oration delivered at Dedham, July 4, 1823, said:

> To that great Being, who presides over the destinies of nations, we, as a people, on this day, owe peculiar homage. For, as from his eternal throne, he now surveys the varied conditions of the human family, and, with a glance of his omniscient eye, takes in the whole compass of the globe; he beholds more than three-fourths of its inhabitants, silent and motionless in the paralysis of despotism, while others, just rousing themselves from centuries of oppression, seem struggling to loose their fetters, with desperate but unavailing energy. One verdant spot alone, amidst this boundless desolation, meets the eye—one spot alone, where the heart of man is not withering and corrupting, beneath the pestilence of tyranny, and where no despot dares lift his hand to pluck a leaf from the tree of liberty. That spot is our country; those hearts our own.

The first half of the nineteenth century was an age of declamation. Demosthenes and Cicero were the ideals and models for the orators of the day. Fourth of July speech-makers ransacked the classics for metaphors, similes and apt quotations with which to interlard their learned discourses. Many addresses bristle with Latin and Greek quotations in the original. An appalling feeling of mystification must have been the lot of a typical audience of townsmen when the county judge would pause in a forensic flight and exclaim: *Omnia vincit amor patriae,* or *Dulce et decorum est pro patria mori,* or again *O nomen dulce libertatis.*

Many of the declamatory orations followed almost a set style. The speaker would unlimber with some ingratiating remark, such as: "When I cast my eye over this large, respectable, and brilliant assembly." Next he would utter a disclaimer of personal worth for doing full justice to the occasion:

> Though not wholly unacquainted with the business of public speaking, yet, on account of the novelty of the occasion, and the present being somewhat remote from the usual method in which I have been accustomed to address public assemblies, I feel a degree of diffidence in making the attempt. It being my usual practice to deliver my sentiments in a plain, simple, unornamented style, I shall not deviate from that method on the present occasion. The flowers of oratory or the ornaments of diction, you are not to expect.[3]

"No desire for rhetorical display animates me on this occasion," said another July 4th speaker prior to warming up to his subject.

[3] Samuel Taggart, Oration delivered at Colrain, July 4, 1803. (Greenfield, Mass., 1803).

Another put the matter of introductions quite plainly to his audience when he said:

> It is so much a *rule* of modern declamation to make the exordium to consist of personal apology, that any departure from it *might*, I fear, be deemed a violation of *that* respect which is *held* to be due from a *speaker* to an *audience*. . .[4]

The apologetic exordium was often lengthy and would scarcely compare to the "Unaccustomed-as-I-am-to-public-speaking" makeshift of today. As the declamation proceeded, the War of Independence was fought anew from a bespangled rostrum. In empurpled phrases were depicted side by side somehow the armies of ancient Israel and the colonists smiting Philistine and Hessian hip and thigh, while overhead hovered angels ready to whisk away the fallen to a better world.

Often with a galaxy of classical and modern allusions, the declaimer would almost approach blank verse:

> The dawn at length appears—the horizon brightens in the East—a joyful day comes on: France declares for America—Minerva casts her gallant warriors, welcome, on our struggling shores; and Neptune glides with favorite gales her friendly navy to our distant seas—CORNWALLIS droops his crest. This petrified colossus that would bestride our land, crumbles into dust. . .[5]

The peroration was usually a glowing prognostication introduced by the word "Methinks," a term generally repeated several times.

The declamation was always a masterpiece of patriotism, which would, in the words of one Independence Day speaker, seem, as it were, to "swell upon the ear, now like the trumpet of doom, and now like the jubilant song of the seraphim."

The admission of the State of Mississippi in December, 1817, to the Union, was something of a boon to the Fourth of July orator, for it ushered in the "Maine to Mississippi" era in American oratory, which lasted for some while:

> Let the voice of exultation sound high! Let shouts of triumph and gratitude echo from Maine to Mississippi, for the Birth Day of American Freedom has again arrived. Again do millions of freemen assemble in commemoration of an event, which, for boldness of design and importance of its consequences, has never been surpassed, never equalled. . .[6]

[4] James Campbell, Oration delivered July 4, 1787. (Philadelphia, 1787).

[5] Thomas D. Condy, Oration delivered at Charleston, July 5, 1819. (The Fourth fell on Sunday).

[6] John J. Mauger, Oration delivered at Charleston, July 5, 1819.

"From Maine to Mississippi!" in that day signified an almost incredible expanse of territory, and the phrase did heavy duty every Fourth for a generation. Other southwestern boundary termini were apparently ignored until the admission of California at the middle of the century forced the alliterative standby into the discard.

After a few administrations had seemed to ensure the permanence of the democratic union framed in the Constitution, this instrument was given the measure of attention it deserved by the Independence Day orations.

Joel Barlow, in an oration delivered at Washington, July 4, 1809, declared:

> There has been no nation either ancient or modern that could have presented human nature in the same character as ours does and will present it; because there has existed no nation whose government has resembled ours. A representative democracy on a large scale, with a fixt constitution, had never before been attempted, and has no where else succeeded.

Timothy Fuller, addressing an audience at Lexington, Massachusetts, on the Fourth of July, 1814, dwelt more extensively with the Constitution:

> A constitution, combining local concessions, and reconciling local to common interests; containing principles of energy in the executive, compatible with its responsibility, insuring independence and ability in the judiciary, at the same time causing the voice of the people to be heard and obeyed in both branches of the Legislature. With wonderful knowledge of the springs of human action, drawn from profound observation and scientifick research, with foresight almost prophetick, the framers of the constitution offered to their fellow citizens a system of union so perfect, that after twenty-five years experience of its operation in the most stormy period of the world, administered too by men of political sentiments diametrically opposed to each other, subjected more than once to the vicissitude of domestic insurrection and foreign war, this glorious constitution still remains, the pride of our country, the admiration of the world. Let every heart and every voice unite and say, "Be thou perpetual."

A year later, Timothy Flint, at Leominster, Massachusetts, stated:

> The operation of that constitution, administered as it was, almost realized to us the incredible tales of the Arabian Nights. The nation arose, and shook itself from the dust. Commerce soon raised the American stars over a thousand vessels. The Arab, the Hindoo, the Chinese, the inhabitants of the isles, of the equator, and the frozen zone, conversed and trafficked with the muscular, enterprizing and calculating sons of New-England, and for the first time learned, that a great empire had sprung up in regions enlightened by the setting sun, and in a country but recently rescued from the wilderness.

Americans came to take a matter-of-fact view of the Revolution after a generation had passed. "The independence of our country

was certain and necessary in the course of events," explained David Ramsay before a Charleston audience on July 4, 1820. "The God of order and justice could never have decreed the subjection of a great continent, to a paltry island, on the other side of the ocean."

Occasionally the orator would complain of the inadequacies of the tongue for fitting self-expression of July 4th, as did Dr. Joseph Dana, of Ipswich, on Independence day, 1827:

> So great is the occasion which every fourth of July Anniversary brings to remembrance; so filled with Divine benignity; so unprecedented in the annals of our country; that one could wish, *even now,* for a new language to express it, and for unknown strains to celebrate it.

Arthur Middleton, Jr., minced no words in praising democracy at an Independence Day assemblage in Charleston in 1824: "And this [democracy] is what distinguishes us most from every People—this is our peculiar, unrivaled, uncontested Glory—This makes our Commonwealth, the idol of its citizens, the pattern of the world, the Paragon of Governments!!!" The emphasis placed on the last words must have approached a shout judging from the triple exclamation marks. He belabored the title-hungry office-holder: "Excellencies! and Honourables! Does this help to make them, or you, remember that they are your servants? Or are they not satisfied with public favor, except when garnished with such *tawdry nicknames?*"

In the 1820's and 1830's the Jacksonian era witnessed a mounting pride of Americans in their rapidly growing country. The hauteur of European travelers, and especially the visiting Britisher, toward American customs and ways, was irksome to the patriotic, and many a July Fourth orator took upon himself the task of vindicating American institutions from the patronizing and barbed criticisms of foreigners.

Andrew L. Emerson, Esq., of Portland, Maine, in an Independence Day address in 1824, declared:

> England may sneer at our literature, laugh at our Republican simplicity, and mock at our freedom and happiness, but our honor is inscribed too high on the roll of fame to be dimmed by the shafts of envy or to be concealed by the efforts of ridicule:—the whole continent of Europe has heard it from the mouths of our cannon and read it in our nation's majesty and strength.

But it remained for Myron Lawrence to answer all British criticisms most aptly, which he did at Springfield, Massachusetts, July 4, 1836:

> British journalists and tourists charge us with the want of national character.

and talk gravely about it, as if it were a crying sin. This charge is in some respects well founded. Our population is various in its origin, and discordant in its characteristic habits. We have not existed as a people long enough to have acquired a general character, but our various habits and customs are rapidly assimilating, and shall, in due time, establish a national character, that will do no discredit to our ancestors. Certain prominent traits and lineaments of national character are already established, which even the sneering Englishman is forced to acknowledge. Industry that never tires, perseverance that never faints, hardihood that never flinches, courage that never quails, and enterprise that never yields to discouragements, may be safely reckoned as established attributes of American character. But, nevertheless, they chew tobacco, spit on the floor, take snuff, drink whiskey, call each other colonel and esquire, eat with a fork, lean back in a chair, talk politics, walk fast, and murder the king's English.

. . . .

It will not be denied, that our countrymen have acquired some little reputation for military achievement and naval prowess. If to conquer the conquerors of Europe confers distinction, they are entitled to it. This broad country is an enduring monument, less perishable than brass or marble, to the martial enterprise of our fathers . . . We have no Austerlitz or Marengo, but we can show the plains of Bridgewater and Chippewa, where the well trained British and American soldiers, equal in numbers and advantages, contended for the honor of victory. Let the Englishman, who is so solicitous for our reputation, tell who conquered. . . We cannot talk of Trafalgar, or the Nile, yet we may venture to whisper Erie and Champlain.

"Who reads an American book?" This question has been tauntingly asked and repeated, till even British arrogance has been humbled by the successful establishment of a shop in London for the exclusive republication and sale of American literature. Let Europe, the most favored part of it, show a single state, however small its territory, whose population, generally, can compare in intelligence and general information with the population of New England.

These arguments show that a consciousness of growing cultural independence was likewise manifesting itself in the United States.

Democracy became a much-praised word in the Independence Day address. George Bancroft, speaking before a Springfield, Massachusetts, audience, on July 4, 1836 said:

The day we celebrate is the birth-day of Democracy; which is but another name for the power of the people. The fourth of July was the day on which the people assumed power, and proclaimed their power to the admiring world.

. . . .

Democracy is the institution of government by the many, for the common good. Its energy is derived from the will of the people; its object is the welfare of the people; its strength is in the affections of the people. It is the most powerful element of modern civilization; it is the greatest discovery ever made in political science. . .

In an address delivered in the rotunda of the capitol in Washington July 4, 1831, Francis Scott Key, who penned the words to

the national anthem, warned his hearers: "Men who inherit an estate generally prize it and enjoy it less than the ancestor who earned it; and we, who inherit freedom, may learn to value it less than the men who won it."

E. H. Chapin, speaking before an audience assembled in the New York City Crystal Palace, July 4, 1854, chose for his subject: "The American Idea, and What Grows Out of It," and said: "I find that Idea at the core of all Democracy; I find it at the heart of our national organism; and without it Democracy would be only a name, and our nationality illegitimate. That Idea, fellow citizens, is *the spiritual worth of every man.*"

Perhaps of all the poetry quoted by the nineteenth century Fourth of July orators, no other verse was so popular as the lines from the pen of Bishop Berkeley:

> Westward the course of empire takes its way;
> The four first acts already past,
> A fifth shall close the drama with the day:
> Time's noblest offspring is the last.

After Edgar Allen Poe had penned *To Helen* there was a great vogue to make reference in these orations—

> To the glory that was Greece
> And the grandeur that was Rome.

A decade or more before the War between the States, the keen-minded could already distinguish the rumblings of the coming internecine strife. In somewhat Apocalyptic vein, Elisha Bartlett, on July 4, 1848, pointed out from the Patmos of Lowell, Massachusetts, the inevitability of the coming conflict. He recalled how a previous orator had seen in the growing rivalry of North and South a vision of "the federal stars . . . falling together, from their serene elevations, down into the blackness of the chasm at his feet." Conceding the onrush of the struggle, he ventured a more optimistic outcome:

> With my stronger faith, though with feebler sight, I could see, it seemed to me, another and a different vision. I saw the shattered fragments re-adjust and re-unite themselves; the gloom that wrapped them in darkness was dispelled; and I saw these stars of the northern hemisphere, jostled only from their orbits, arranged in new systems, and marshalled into new constellations,—still wheeling in the eternal spaces,—never to set,—and to be blotted out only in that hour when the heavens themselves shall be rolled together as a scroll, and the Angel of the Lord shall proclaim that it is finished.

Alonzo A. Miner, in Boston, on July 4, 1855, found cause for consolation even in the thought of a nation's fall:

And yet a nation's fall, even, may contribute indirectly to the world's advance. A given point in the rim of a carriage wheel rises from the ground to its highest altitude, and sinks to the ground again; but the wheel in the meantime moves steadily forward. The rock on which the ship of state is wrecked, ever after stands out as a beacon warning all subsequent adventurers upon the troubled main, to sail by corrected charts.

The vastness of the American nation was a constantly recurring theme of the 1850's in these orations:

All along the Atlantic slope, and through that great valley over which now burns the star of empire—beyond the father of floods—beyond the black hills—beyond the stony mountains—farther than Roman eagles ever flew, so distant that when the sun mounts so high as to blaze along the summits of the Alleghenies, he cannot cast his beams so far, by every lake and every river, by the mountain and the sea, throughout the wide circuit of the republic, and beyond its expanding borders, wherever its ensign is waving, wherever the weary wing of its commerce is fluttering, wherever the tireless arm of its energy smites the ocean into foam—this day, the American citizens, roused as if by a glorious roll of drums, give themselves freely to tumultuous joy.[7]

The perspective of time caused the Revolution to increase in importance as the nineteenth century wore on:

More than twenty years ago it was declared by Schlegel, an eminent German scholar, in the capital of Austria, that all the revolutions which, for sixty years, had been disturbing Europe, could be distinctly traced to North America. It was, and is, the truth:—and Schlegel's proposition could be extended to the present hour, and be truthfully re-affirmed to-day.

. . . the success of our revolution paved the way for English reform; and every new reform-bill, every additional step towards popular emancipation in the mother country, is a fresh sheaf gathered from the great American harvest. . . The emancipation of America, if it did not cause, at least precipitated, with tremendous speed and force, that most stupendous historical phenomenon, the French Revolution, which hurled both king and queen from their throne, overthrew every existing institution, and, for a while, drove mad the people of France.[8]

During the struggle of the War between the States, the July Fourth oration was utilized to serve the war aims and ideals of North and South alike. The issues of the day predominated in the theme, and references to the War of Independence and the founding fathers were met with less frequently.

In an address at Claremont, New Hampshire, Mr. S. G. Brown, on July 4, 1865, made a thrust at the British for their covert aid to the Confederacy during the conflict:

[7] Anson Burlingame, Oration delivered at Salem, Mass., July 4, 1854.
[8] John A. Bolles, Oration delivered in Winchester, Mass., July 4, 1860.

Southwestern College Library

> Do you think could she [Great Britain] have half foreseen the end, she would with such alacrity have proclaimed that marvellous neutrality, which could find no evidence that the Alabamas and Georgias and Rappahannocks, built in her dockyards, of British oak and British iron, armed with British guns and manned with British sailors, had any but the most peaceful intentions, or at any rate were meant for any body but the Pasha of Egypt, or the Emperor of China, or the Mikado of Japan, or heaven knows what half-barbarous islander with impossible commerce,—could find no evidence of any thing else until they were well clear of English jurisdiction and fully entered upon their nefarious business? Had English statesmen known this country, its resources, its spirit, its resolution, half as well as they thought they knew them, as they know them now, would they not have been able to judge a little better of the contents of Mr. Laird's dock-yards?

And as far as can be traced, this is the first time the Mikado of Japan ever graced a Fourth of July oration.

The oratory of the Reconstruction period was hardly noteworthy for its brilliance. It was inclined to be somewhat acrimonious in character and dealt with charges and countercharges arising out of the war. But the centennial of American independence in 1876 breathed fresh life into the Independence Day oration. A flood of speeches inundated the country, many of them spread-eagle in character, but the trend on the whole was toward simplicity of diction and optimism over the future:

> One hundred years have passed since the United States of America proclaimed themselves free and independent States. Whatever of confidence, whatever of knowledge, whatever of wisdom, a century of existence as a separate people can give, is now ours. We have had experience. Our government is no longer an untried experiment. What good men only hoped for and believed in theory, one hundred years ago, is to-day a demonstrated fact.
>
> . . . .
>
> [Conclusion] Let integrity and ability combined be the only passport to official station; and then, and not till then, may we expect that the old-time prosperity will be restored—that our country will resume her astonishing march onward and upward towards the fulfillment of her destiny,—a destiny more brilliant than the most sanguine of the fathers ever dreamed,—a destiny, the meridian of whose glory lies far away in the dim future.[9]

The citizen of the 1870's realized full well the great changes wrought by the War between the States, which was called by some a second American revolution. One orator of the early 1870's said:

> True it has been a most eventful decade. Within it has transpired an

[9] Harry Bingham, Centennial address, July 4, 1876, Littleton, N.H.

hundred years of change, of progress, of those events which ordinarily mark the onward course, the movements of a nation.[10]

With the dawn of the twentieth century a less stilted and more straightforward style of delivery prevailed. The simplicity and common sense attitude of the following excerpt of an address by President William H. Taft at Marion, Indiana, in observance of Independence Day, 1911, well illustrates the newer tendency:

I am far from saying that war has not in times past accomplished much in the progress of the world. Whether the same progress might have been achieved in a more peaceful way, it is unnecessary to discuss. Probably not. It was by war that this country gained its independence of Great Britain. One hundred and thirty-five years ago the Declaration of Independence was signed, which changed a protest under arms against unjust government to a successful regulation. If England had been better advised, probably war would not have ensued, and we might now be, as in the case of Canada, cherishing attachment to the mother country without exercising complete independence.

When the world war was being fought, the two Independence Days which occurred during that armed conflict were replete with allusions to the French help to the colonists during the Revolution. They should be classified along with war orations generally and studied more as an integral part of the effort to mobilize the public mind of America to get behind the struggle with the Central Powers.

An illustration of post-war oratory will suffice to show the modern trend toward balance and dignity in diction:

Our remembrance of a glorious past constitutes the challenge of this hour. All of us are sensible of the significance of the occasion. It is not mere custom that draws us together; were it so, our celebration would be without value, a meaningless interlude in the business of living. . . The assemblage, the music, the marching hosts, even the noisy clamor of youth are the productions of an irresistible urge growing out of an ever living remembrance of men and women, whose devotion to liberty, whose sacrifices in behalf of her sovereignty remain one of the golden chapters in the record of human striving.

. . . .

In all the story of the world's peoples, in the romance of empires as they have come and gone, there is nothing that equals the story of America. Emperors of the past have led their armies in conquest. New kingdoms were established with a consequent development of new forms of social and political philosophy. For our country the development has been along similar lines but the personnel in the adventure were a few ordinary folk, representative of the average of society, and the imperative of the adventure was not an ambition to conquer but a passion to be free.[11]

[10] Champion S. Chase, Oration delivered at Brownville, Nebr., July 4, 1872.

[11] Dudley H. Ferrell, Oration "The Genesis and Genius of America," delivered at Boston, July 4, 1924.

The modern July Fourth celebration is radically different than a generation ago. Addresses are probably growing fewer in number, and more simple and direct. Under the July sun the perspiring crowd, gathered around a bunting-draped platform, listens to a preparedness oration, while the speaker near a microphone addresses a visible and an unseen audience simultaneously. The atmosphere is one of fire cracker smoke mingled with the aroma of barbecued-beef and hot-dogs, while empty Coca-Cola bottles litter the ground. The speaker makes frequent reference to the Marne, Soissons and Flanders. Mention is made of "the unity of the English-speaking peoples," "the brotherhood of the Anglo-Saxon democracies," and "our British cousins." King George III has become an eccentric old gentleman who suffered from the gout, and Cornwallis and Howe pretty good fellows after all. Visiting Britons allude to Washington's fight for the rights of free-born Englishmen in America, and one almost envisions his remains serenely reposing in Westminster Abbey.

The one enduring theme which permeates these orations as a whole from Revolutionary times down to the present is the ideal of Franco-American friendship. Historic events have knit firmly the good feeling which has so long prevailed between the two republics. The attitude of amity appears to be mutual.

In the art museum at Versailles in the great Galerie des Batailles, where all the impressive French military victories are recorded on huge oil paintings, hangs one entitled *The Siege of Yorktown* (*Prise de York Town*), painted about 1837 from the brush of the celebrated artist of historical subjects, Louis-Charles-Auguste Couder. Here the spectator sees portrayed with considerable dramatic force and color, the figure of Washington emerging from a tent surrounded by a host of immaculately uniformed French officers who seem to be directing the engagement, while in the background the French troops are overwhelming the redcoats. The aid of the French at a critical time will probably be gratefully remembered by Independence Day orators as long as the American nation endures.

There are several American cities, such as Boston, where it would be possible to make a year by year compilation of Independence Day orations from the Revolution until our own day. In such a collection is strikingly enshrined the development and ideologies of the American national spirit itself.

THE PLACE OF PARLIAMENTARY PROCEDURE IN THE DEPARTMENT OF SPEECH

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IN 1917 the Eastern Public Speaking Conference formally recommended "that teachers of Public Speaking in colleges should give instruction in Parliamentary Law in connection with some one of their courses."[1] The extent to which this advice has been followed is problematical, though the fact that until 1932 the Conference itself kept no permanent records of its meetings, plus the evidence that but four articles on parliamentary procedure have appeared in the Quarterly during the twenty-three years of its publication,[2] lead one to believe that speech teachers have been something less than excited about the possibilities of the subject.

Of late, however, there has been apparent a considerable revival of interest in parliamentary procedure, proponents of intercollegiate convention debating recognizing it as an imperative for their immediate purposes,[3] the Committee for the Advancement of Speech Training in Secondary Schools giving it place as a distinct discipline with the avowed purpose of enabling the student to "take part in business meetings with intelligence and courtesy,"[4] and the National Council of Teachers of English devoting a strand of the speech section of the Experience Curriculum to such training.[5] Further, an

[1] Bromley Smith, "Parliamentary Law and Public Speaking," QUARTERLY JOURNAL OF SPEECH, 3:4, October, 1917, p. 331.

[2] Bromley Smith, *op. cit.*, October, 1917; William Hawley Davis, "Parliamentary Procedure and Formal Debating," 12:1, February, 1926, pp. 11–22; J. Walter Reeves, "Value of Parliamentary Law," 17:2, April, 1931, pp. 261–264; Alta B. Hall and Alice Fleenor Sturgis, "Parliamentary Law in the Speech Curriculum," 21:1, February, 1935, pp. 85–89; George Stuyvesant Jackson, "An Experiment in the Teaching of Parliamentary Law," 24:1, February, 1938, pp. 45–48.

[3] See Milton Dickens, "Intercollegiate Convention Debating," *op. cit.*, 20:1, February, 1934, p. 36; also Joseph F. O'Brien, *Status Quo in Debate*, 20:3, June, 1934, p. 373.

[4] Committee for the Advancement of Speech Education in Secondary Schools of the National Association of Teachers of Speech, "A Course of Study in Speech for Secondary Schools," *op. cit.*, 22:2, April, 1936, pp. 259–260.

[5] Report of a Commission of the National Council of Teachers of English, *An Experience Curriculum in English* (New York: D. Appleton-Century Company, 1935), pp. 176–184.

examination of two hundred current college catalogues reveals that twenty-seven, or thirteen per cent, of the institutions concerned either offer special courses in the subject, or include mention of it in the writeups of other courses. In view of these facts, then, an attempt to define the place of parliamentary procedure in the department of speech seems in order.

As the first step in working toward this definition, we should consider just what it is that we need to know. The writer submits the specific queries we must answer here as follows:

1. Can the inclusion of parliamentary procedure in the college curriculum be justified from the standpoint of the doctrine of social utility?
2. If we can so justify its inclusion, does it belong in the department of speech?
3. If parliamentary procedure does belong in the department of speech, just what place should be accorded it—should it be made a part of the beginning course (whether in fundamentals or public speaking), of advanced courses in public speaking, debate, and discussion, or given a distinct place as a separate discipline?
4. Having located the subject, just how much of it should be taught, and how should it be taught?

Conclusive answers to all of these queries are by no means available at the present moment, and the time limitations of this paper do not permit their presentation if they were. The author will therefore content himself with the presentation of a personal answer to the first three, only attempt to point the significance of the fourth.

Those who answer a categorical "Yes" to the query as to whether we may justify the inclusion of parliamentary procedure in the college curriculum on the basis of social utility do so, ordinarily, on two distinct grounds: first, that the knowledge of the rules themselves, with the training in the speech situations occasioned by their use, offers a specific body of knowledge and skills which we all must make use of, to a very considerable extent, sooner or later; second, that well conducted practice in parliamentary procedure carries with it a whole series of valuable by-products, such as enhanced self-confidence, a new spirit of tolerance, and a high degree of classroom motivation.

The first contention, that most of us need some knowledge of parliamentary law sooner or later, seems obviously to be true. The chances of the college graduate's escaping membership in a professional, church, social, or service group in which regular rules of order are observed are slight. World Convention Dates announces

18,500 conventions annually, varying in character from the All-American Turkey Show to the Annual Convention of the National Association of Teachers of Speech. Let the college man escape them if he can. Even if he becomes a bum, the Annual Hoboes' Convention remains a river to be crossed. If he is to be more than an innocent bystander at these larger meetings, as well as at a host of smaller ones, at least an elementary knowledge of parliamentary law is essential.

That gains in self-confidence, tolerance, and classroom motivation may well accompany practice in parliamentary procedure also seems plausible to the writer in the light of his experience. That such gains might not equally well be achieved through other and less formal media, such as personal conference, group discussion, and the public forum, remains an open question. If instruction in parliamentary procedure is valuable *per se,* however, such concomitant beneficial results do reenforce its claim to a place in the curriculum.

If we admit the social value of parliamentary training, then, does such instruction logically fall within the province of the department of speech? Since parliamentary law is clearly a tool for the facilitation of discussion, to place it anywhere else would seem sheer nonsense.

Having decided to include instruction in the rules of order in the curriculum, and to place it in the department of speech, shall we give the subject a separate unit or include it as a part of other courses? The present practice, as revealed in the two hundred college catalogues examined in connection with this study, is as follows: seventeen institutions offer the subject as a separate unit, usually carrying one hour of credit; nine include it as part of courses of discussion and public speaking; and one university gives it both places. The method of the majority here hardly appears wise if the claims advanced for parliamentary training have any real foundation. If a department wishes to offer parliamentary procedure both as a part of standard courses in speech and also in a distinct unit by itself, well and good; otherwise, segregation of the material carries with it the likelihood that many students will never be brought into touch with it. The truth of this assumption is attested by the fact that such segregated courses are usually elective. Not only this, but it is also quite possible that the integration of parliamentary principles with the speech function as a whole is more readily achieved when the subject is taught as a part of general speech courses. Hence,

we should first give parliamentary procedure a place in these more inclusive courses, both elementary and advanced, thus ensuring at least a minimum exposure for the many plus a more complete training for those emphasizing the study of speech.

The location of parliamentary procedure in the curriculum being determined, then what of its pedagogy? Our almost complete lack of any well established method of teaching the subject perhaps accounts for the reluctance of teachers to include it in their courses. We need first to determine how much of the vast body of information on parliamentary procedure will in all probability ever be used with any degree of frequency, or in important situations, by the average college man. We shall then be better able to judge where, between the eleven motions treated by Borden and Busse in their *New Public Speaking,*[6] and the three hundred questions to parliamentary usage settled by Roberts, the happy medium of selection lies. As between the two, the author prefers teaching the principles of parliamentary practice through the eleven motions, trusting the student to look up the special case when he encounters it.

Next, under pedagogy, we must find out how best to present the theory, how best to offer drill on it in the classroom situation. Extensive experimentation is in order here, but there are two principles already well established which may be laid down now:

1. Teach parliamentary procedure not as a discrete series of non-related rules, but as a logical system in which the precedence of each motion, and its particular qualities, are the inevitable result of the situation to be served.

2. Teach parliamentary procedure not through five-finger exercises on the rules, but through application of the rules in genuine problem-solution situations.

The result of teaching the rules of order as a logical system should be that expressed by Hall and Sturgis when they say, "Once the purpose of every motion is understood, every rule connected with it could be told by students who know none of the rules."[7]

In setting up genuine problem-solution projects in which the rules may be applied, some instructors are apparently highly successful in their use of the hypothetical situation. They explain the nature of the group supposed to be sitting, whether it be town council, college trustees, or a Congressional committee, and usually also define the specific problem up for consideration. Sometimes they break the

[6] Richard C. Borden and Alvin C. Busse, *The New Public Speaking,* New York: Harper and Brothers, 1930, pp. 5–37.

[7] Alta B. Hall, Alice Fleenor Sturgis, *op. cit.*, p. 89.

class up into various factions and assign students to each. Though this method has possibilities which will bear careful consideration, the writer must admit a certain lack of enthusiasm for the artificial air likely to accompany its too frequent use. His own method at no time requires the student to represent anyone but himself. There are two phases to the scheme, first the forming of a permanent organization to be known as "The Penn State Current Problems Club," then the consideration of the reports on current controversial issues of the Club's committees. The formation of the permanent organization requires a preliminary meeting for the selection of temporary officers and a constitution committee, several days consideration of the proposed constitution, and, upon its adoption, the election of permanent officers. Then follow the reports of the club committees (sometimes both majority and minority) on such topics as "What is the best remedy for the weaknesses of higher education in the United States?" "What is the best solution to the employer-labor struggle?" and "How may the United States best avoid or minimize the evils of war?" The class, acting as an assembly, debates, perhaps amends, and ultimately acts upon each committee report.

Other details of methodology yet to be worked out consist of a determination of adequate critical standards, of when and how such standards may most effectively be applied, and of the relative worth of various testing procedures in determining grasp of theory.

Parliamentary procedure, because of its extensive use in situations often fraught with great importance to the individual, and also because of its worth as a medium for teaching other and valuable skills and attitudes, clearly deserves more widespread acceptance in college departments of speech than is now accorded it. The subject is valuable enough to warrant its inclusion in both general and special courses, but in order that the maximum number of students may be reached, the former is the more important. Immediate problems in the teaching of parliamentary procedure, which may well receive the attention of those interested in the pedagogy of speech, have to do with the determination of the relative importance to the average college graduate of the various motions and parliamentary principles, the type of project best suited for drill purposes, the extent to which beneficial by-products result, and the systematization of critical and test procedures.

A SEARCH FOR FACTS ON THE TEACHING OF PUBLIC SPEAKING, II

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THIS is the second of a series of four articles which offers some of the findings of a research covering fifteen months and employing from twenty to fifty-five people at a total cost of $53,000.00.[1] The introductory article, appearing in a previous issue, offered a brief description of fifty-two kinds of data, chiefly objective, collected in the study. In the present article we shall first explain briefly how the data, after being collected in the classroom, were used in evaluating student performance. Secondly, we shall show how these methods of evaluation were used to discover the effectiveness of certain techniques of classroom teaching.

It will be remembered that classroom observers counted such phenomena as the percentage of eye contact lost, the number of breaks in fluency per minute, and the number of gestures per minute. The first problem was to find out whether or not these phenomena were related to effectiveness in public speaking. In other words, is the percentage of eye contact actually associated, statistically, with effectiveness on the platform?

We asked classes of public speaking to rate the effectiveness of 450 classroom speeches. These ratings were made early enough in the course that we may be reasonably sure the judgments were unaffected by instruction. For these same speeches we had the complete records of the various types of phenomena, such as the number of breaks in fluency per minute and the percentage of eye contact lost. To these data was applied a least squares formula. This formula uses the procedure which we would use to find the respective values of a, b, and c in the problem:

$$\begin{aligned} 2a + 5b + 4c &= 22 \\ a + 6b + 8c &= 24 \\ 3a + 1b + 3c &= 17 \end{aligned}$$

Since our formula involved seven variables and 450 cases, it required

[1] A more complete report of 233 pages with graphs and tables may be secured at a cost of $2.00 from R. L. Cortwright, Executive Secretary, National Association of Teachers of Speech, Wayne University, Detroit, Michigan.

the full time of two to four statisticians for a period of over two months. The results showed the following relationships:

Phenomena	Weighted Standard Deviation
Fluency (number of breaks per minute)	5.44
% Eye Contact Loss	29.34
Eye Contact (number of breaks per minute)	4.57
Meaningless Transitions (number per minute)	2.89
Meaningful Gestures (number per minute)	3.08
Meaningless Gestures (number per minute)	2.13
Meaningful Facial Expression (number per minute)	2.34

Thus we may say that 5.44 breaks in fluency per minute are as harmful to effectiveness as a 29.34 per cent in loss of eye contact. Thus we were able to weight the relative importance of various phenomena.

In addition, it was possible to draw a series of curves showing the relative significance on each part of the scale for each of the phenomena. In other words, is there the same difference between five and ten breaks in fluency per minute as there is between fifteen and twenty? We cannot take the space in this article to show these relationships. Suffice it to say that we were able to arrive at definite findings for the 450 speeches studied. For example, in the speeches considered we know that it made little difference whether a speaker lost fifteen or thirty per cent of his eye contact. But it makes a great deal of difference whether he lost three per cent or eight per cent.

By using these findings it was possible to draw up a table from which, on the basis of the observed phenomena, a student's performance may be rated. The procedure was to discover, for example, the amount of loss of eye contact by the average student speaker in the five institutions studied. Any student having a greater loss per minute would be given a score in the negative. The same principle would apply to fluency. Thus by getting an average of the student's first three speeches, we may say that at the beginning of the course his score was a certain number of standard deviations above or below the average, as the case might be.

It will be observed that many important things, such as quality of voice, inflection, and subject matter, were omitted from our evaluation. But, in order to arrive at a defensible evaluation, it is not always necessary to know thoroughly all the characteristics involved. For example, when an automobile dealer evaluates a second-hand car to determine the trade-in value, he seldom inspects the car thoroughly.

He knows by long experience the predictive value of a few items. One dealer based his whole estimate on a quick glance over the car plus a careful examination of the upholstering of the driver's seat. He did not even consider it necessary to start the engine. In the same way, it is conceivable that a few items, such as fluency, or random movement, or eye contact, might enable us to appraise, with considerable accuracy, the effectiveness of a public speaker.

Our chief aim in the study, however, was not merely to secure a rating instrument. We hoped to find a way of measuring improvement in students from the beginning to the end of the term. Several factors must necessarily be taken into consideration in developing such an index of improvement. In this article we shall mention two. First, it is necessary to find out how much improvement can be expected of a student in a given course of study. In other words, if one individual has no gestures per minute in his first speeches and three per minute in his last speeches, how does his improvement compare with that of another individual who starts with four per minute and ends with seven per minute? That is to say, in developing a composite index, we should take into account initial performance. To do this we must know the average improvement to be expected from any starting point. This average improvement for each starting point was calculated by a statistical study of the progress of about a thousand students. We know, for example, in a course of 35 lessons as offered, a student who has eleven breaks in fluency per minute at the beginning of the term can be expected to reduce the count to seven at the end. We know that the average student who has eighteen breaks in fluency per minute at the beginning of the term can be expected to reduce that number to about eight at the end of instruction. Thus, it has been possible to establish the expected improvement from each level of beginning performance in all of the phenomena studied.

Secondly, the amount of improvement might be influenced by such "personnel" factors as the student's intelligence, the size of his vocabulary, his attitude toward his instructor, his emotional attitudes, and other factors. In general, no significant relationship was found between such things and improvement. If our methods of measuring these things were accurate, a person with a small vocabulary can be expected to improve as rapidly as one with a large vocabulary, or a person in poor health adjustment can be expected to improve as rapidly as one with excellent health adjustment.

The two above paragraphs will serve to indicate our general attack on measuring improvement. From this point it may easily be seen how the effectiveness of teaching can be measured. If we know the average improvement of all classes, and if we can equate the significant factors which might affect the improvement of the class in question, we can discover the relative effectiveness of teaching. Let us now take up the investigation of certain problems in the teaching of public speaking.

I. Progress in a Six-Weeks Summer Session, as Compared with the Progress in a Twelve-Weeks Session

It happened that an excellent experimental set-up could be established between six-weeks and twelve-weeks sessions. An instructor had three sections in summer school, followed by three sections in the fall term. He used the same method of instruction. The summer class recited three times a week, for two hours each meeting. The fall term class met the same number of times each week, but for only one hour.

Apparently, there were no significant differences in the characteristics of the summer session classes as compared with those in the fall term. However, the average improvement scores were 1.56 for the summer, and .54 for the fall.[1] It is obvious that the evidence is in favor of the summer session of six weeks. This is a considerable difference, although more cases are necessary before we could speak conclusively.

At any rate, on the basis of this information we are not justified in casting any reflection on the summer school. We have definite evidence in certain respects at least, that these three sections made more satisfactory progress than three corresponding sections similarly taught over a longer period.

This holds rather wide implications. We may find, for instance, that a four-hour speech course in one semester would be better than a two-hour course extending over two semesters.

II. Sectioning According to Ability

One of the controversial questions in educational circles is whether it is desirable to section students according to ability. The sectioning

[1] The average improvement of 850 students was 0. For all practical purposes we may say that the scores ranged between —6.0 and +6.0, with about two-thirds of the cases falling between —2.5 and +2.5.

of students according to initial speech performance is not a general practice in the field of speech. Even where it has been used there has been no formal objective evaluation of the success of such groupings.

A situation developed in which there was an excellent opportunity to carry on an experiment in this area. The same instructor taught three sections similar in all respects except that one was composed of individuals having high initial status, another section was made up of individuals having a low initial status, a third was a "run-of-mine" class. Improvement scores of the three classes were:

Fast section	2.03
Slow section	–1.03
Mixed section	.60

In comparing the above figures it should be held in mind that the improvement is already adjusted for initial status. That is to say, we have found out how much improvement each student may be expected to make from the status at which he begins. In this experiment the fast section improved faster than the average of similar individuals who had been in mixed sections. And the slow section improved less than the average of their peers when associated with fast students.

We find even more enlightening information when we compare the individuals of fast and slow sections with the control section made up of "run-of-mine" students. From the fast section we selected five students who could be satisfactorily paired with five students from the control section; and from the slow section we selected five students who could be paired with five students from the control section. The evidence seemed to show that if brilliant students are put together they will develop even more rapidly; if slow students are put together they will make even slower progress than if they were among capable students. A little reflection on the above findings will bring to mind many suggestions for teaching and administration.

III. Effect of the Time of Day of Class Meeting on Improvement

Without making any attempt at pairing classes, we find that the 19 classes meeting between 8:00 and 11:00 made an average improvement of .15; whereas the average improvement of the classes that met between 2:00 and 5:00 was 1.14. This was therefore in favor of the afternoon classes by .99.

Pairing six sections of two instructors we find that the average improvement was 1.44 in the morning and 2.16 in the afternoon.

Therefore, we find no justification for the quite widely held opinion that afternoon classes improve less than do morning classes. This research was not designed primarily to investigate this point, and we offer what findings we have on the subject very tentatively. At the same time, the accumulation of such isolated pieces of evidence would be significant.

IV. Indirect versus Direct Teaching of Delivery

Many speech teachers interviewed are in favor of attacking directly such techniques of delivery as eye contact, gesturing, posture, and vocal variety. They give a number of reasons for this opinion. In the first place, it is maintained that the student should use good speaking habits as quickly as possible. Since he should not have too much of the wrong kind of practice, he should be told early what techniques constitute good speaking habits. Moreover, if one of the goals of speech instruction is to develop these techniques, will he not be able to attain more quickly and completely a goal which is in the foreground of his attention?

On the other hand, it has been maintained by some speech teachers that students acquire techniques of delivery more satisfactorily if emphasis is placed on other aspects of the speech process, as, for example, on the communication of ideas. Furthermore, it is thought by some that continuous emphasis on techniques may cause the student to be self-conscious or technique conscious instead of being alertly responsive to the entire speech situation or even being intelligently aware of what he is saying.

In this study the same instructor taught two classes as nearly alike as possible except for the methodology being tested. In the control class continuous emphasis was placed on the specific techniques of delivery. In the experimental class the instructor eliminated all reference to specific techniques of delivery, and substituted an approach to the problem of delivery through content.

In delivery it was found that the class in which techniques were emphasized had an improvement score of + 2.34 as compared with − 1.64 for the section in which such techniques were ignored. This would tend to show that a direct attack on the techniques of delivery does give positive results.

A comparison of the two approaches should include a study of

content as well as delivery. A Telediphone recording was so made of all speeches in the two sections that the students were not aware that records had been taken. Their speeches typed from the recordings, were studied for selection and organization of content. Two speech instructors rated the content of three hundred and twenty-one speeches on a ten point scale with a rating of ten representing a speech having very good content and a rating of one representing a speech having very poor content. The two ratings were averaged to secure a single content index. A correlation for fifty random cases between the ratings of the two instructors yielded a coefficient of .91, indicating that the judgments of the raters were fairly reliable. The probable error was $\pm$ .06.

Both control and experimental sections made appreciable gains in respect to improvement in content with a slightly greater gain in the experimental group. However, since the emphasis was on content exclusively in the experimental section one would expect a greater relative gain than was actually shown.

The last objective measure of comparison between the two sections was in general effectiveness. Seven outside observers gave the students of the two sections a general effectiveness rating from one to ten. The measure of improvement in general effectiveness was determined by comparing the index rating on the first three rounds of speeches with the index rating by the same observers of the last three rounds. The general effectiveness score, of course, includes both content and delivery. The results of these observations indicates a slight advantage to the class in which direct teaching of delivery techniques was used.

Drawing the evidence together the following conclusions can be made:

(a) The section in which direct teaching of delivery was employed produced by far the greater skill in delivery.

(b) The use of content by the section taught through direct teaching of delivery equaled that of the section in which emphasis was placed on the communication of ideas.

(c) From the standpoint of general effectiveness the direct teaching of delivery produced a more effective speaker than did the direct method.

(d) In answer to the question "Can delivery be taught through content?" this study shows no positive values.

(e) This study shows that a student's mastery of such elements of delivery as gesturing, posture, facial expression, walking on the platform, fluency, and his ability to overcome negative movements depends chiefly on a conscious learning process. It may be somewhat analogous to learning to use a typewriter.

A person may have an intense desire to type—might even be powerfully motivated to perform the act—but success does not come until he has gone through the conscious learning process. This study tends to show that the student's use of the elements of delivery are, to some extent, dependent on a similar learning process.

(f) This study further tends to show that the student in a class room situation will not naturally use the elements of good delivery in his attempt to communicate with his audience, even though the emphasis is strongly placed on communication as a goal.

(g) Nothing in this study (including the judgment of the instructor) indicates that the student who is taught delivery techniques directly is technique conscious.

(h) A comparison of the subjective impressions of the students of the two sections with regard to their progress and feelings shows no significant differences between the two methods.

In the third of this series of articles further findings will be presented.

CONCEPTS OF PERSPICUITY AS A FACTOR IN PUBLIC SPEAKING

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SOMETIME in the early 1800's, John Quincy Adams, as first Boylston Professor of Rhetoric and Oratory, stood before his class of Harvard College juniors to tell them that perspicuity was the "vital spark" of public speaking. To make sure that he himself did not snuff out that "spark," he took care to explain that the word perspicuity was derived from the Latin *per,* meaning through, and *aspicio,* meaning to look, and thus that it meant "the quality of being easily seen through."[1]

In thus declaring clearness to be a *sine qua non* of public speaking, Mr. Adams was voicing no new discovery. He was repeating, in fact, a statement that had been included, in some form or another, in practically every treatise on the art of rhetoric or oratory from the time that such treatises began to be written.

Furthermore, the men whose writings on the principles of effective speech-making have been published since Mr. Adams', have found no cause to disagree with him or his predecessors on this

[1] John Quincy Adams, *Lectures on Rhetoric and Oratory* (Hilliard and Metcalf, Cambridge, 1810) vol. 2, p. 162.

count. If anything, they have even more strongly asserted the importance of clarity, some of them going so far as to say that the lack of it is "fatal to oral discourse."[2]

Such unanimity of opinion among Greek, Roman, English, and American writers spanning a period of over twenty centuries quite thoroughly convinces one that there must be some undenied truth in the assertion that perspicuity is essential to good speaking. The student of speech therefore becomes concerned to know by what criteria he may judge if his own speaking, or that of others, is clear.

Seeking an answer as to what perspicuity is, the author has made a study of recognized writers on rhetoric and oratory, including representatives from the Greek and Roman eras, and carrying the research down to the present time.

The purpose of this paper is, then, to trace the concepts of perspicuity, as held by writers on oratory, from the first theories through to the modern ones, and to offer some conjecture relative to the causes of changes in ideas on the subject.

The consensus among the recognized writers of the present day seems to be that to achieve perspicuity a speaker must attend to three factors: (1) Clearness of vocabulary, (2) Clarity of word arrangement in phrases and sentences, and (3) Clearness of outline for the whole speech.

But a study of the literature on speech-making indicates that only one of these factors—the last—is a modern invention. The other two, clearness of vocabulary and of word arrangement, are as old as the figurative hills. To trace the development of the three ideas not only provides an interesting side-light on the growth of ideas concerning good speech, but in some measure goes to explain the meaning and necessity of each factor in attaining clarity.

In the minds of the Greek authorities on oratory, it seems that perspicuity was a very important requirement of good speaking, but to attain it was not a very difficult task. One had only to be certain that the words he chose were "proper," as Aristotle put it.[3] By "proper," he merely meant those which were "in general use among a people."[4]

[2] Edwin Du Bois Shurter, *The Rhetoric of Oratory* (Macmillan, 1923) p. 99.

[3] Aristotle, *The Art of Rhetoric*, John H. Freese, translator (W. Heinemann, London, 1926) Book III, Chapter 2, p. 351.

[4] Aristotle, *Poetics*, S. H. Butcher, translator (Macmillan, London, 1932) Book XXI, Chapter 3, p. 77.

Dionysius explained this idea in more detail by saying that to employ such words as were in general use meant the avoidance of those that were newly-coined, archaic, or strange to the audience addressed.[5] It did not forbid the use of figures of speech, if these figures were not far-fetched. In fact, the use of figures whose entire meaning could be fathomed immediately upon their utterance was considered to add to the clearness of exposition.[6]

But evidently the Greeks felt that such word selection gained either complete clearness, or all the clarity that was necessary, for this is all the advice on the subject which they offered to the budding orator.

When the era of Roman oratory reached its height, however, a new idea had been added as to how perspicuity could be achieved, namely, by the most advantageous combination of words. The writers of this period instructed their readers to watch their sentence formation that it should not be obscure.

Cicero charged young speakers to avoid all ambiguity of phrasing, to make their sentences not over-long, and to be sure their words agreed grammatically.[7]

Quintilian, probably the most important among these Latin writers, believed that faulty word combination was the greatest source of obscurity,[8] but said that it could be avoided if the word order be straightforward, the conclusion of the sentence not long postponed, and there be nothing lacking and nothing superfluous in the phrasing.[9, 10]

[5] Dionysius of Halicarnassus, *Three Literary Letters*, W. Rhys Roberts, translator (University Press, Cambridge, England, 1901) p. 99.

[6] Aristotle, *op. cit.*, Book III, Chapter 2, p. 355.

[7] Cicero, *De Oratore*, J. S. Watson, translator, (Henry G. Bohn, London, 1855) Book III, Chapter 113, p. 345.

[8] Marcus Fabius Quintilianus, *Institutio Oratoria*, H. E. Butler, translator (W. Heinemann, London, 1921) Book VIII, p. 205.

[9] *Ibid.*, p. 209.

[10] It can be assumed that other rhetoricians of Rome considered word arrangement to be important to perspicuity also, even though they maintained the idea only by implication.

Tacitus, speaking of one orator, proclaimed that his "slipshod . . . and ill-constructed periods savour of old-fashionedness."—Publius Cornelius Tacitus, *Dialogus*, Sir William Peterson, translator (W. Heinemann, London, 1914) Chapter 21, p. 71.

Seneca likewise assailed anything superfluous. On one occasion he believed a speaker to have "ruined the expression by a superfluous addition."—Lucius

In sponsoring the supposition that such word arrangement results in clearer discourse, the Romans did not discard the idea that the words used must be easily understood themselves. Quintilian repeated this concept, and stressed that the selection of clear words is not a difficult and tedious search, but merely consists in calling things by their common names and avoiding the obsolete and unfamiliar words.[11] The orator was further charged by Cicero to avoid mean and obsolete words, and to seek those names which were "apparently almost born with the things themselves."[12, 13]

To the Romans, therefore, propriety in the selection and arrangement of words achieved a speech which would be both "approved by the learned and clear to the uneducated."[14]

As is commonly known, there was a great paucity of writing on the subject of speech-making from the fall of Rome until the early 19th century. And when books of this type once more began to be published they consisted mainly of restatements of the ideas which the ancients had maintained. Thus, during this century we find most of the writers reasserting clarity to be the result of good choice of words and their subsequent arrangement in sentences in a manner easily understood.[15]

Annaeus Seneca, *Oratorum and Rhetorum, Sententiae, Divisiones, Colores*, William A. Edward, translator (University Press, Cambridge, 1928) Book I, Chapter 26, p. 45.

Again he criticizes a passage from another orator as "far fetched, . . . inserted although it is unnecessary and irrelevant."—*Ibid.*, Book III, Chapter 4, p. 57.

[11] Quintilianus, *op. cit.*, Book VIII, pp. 189–203.

[12] Cicero, *op. cit.*, Book III, Chapter 27, p. 375.

[13] Other writers of this period expressed their approbation of clarity in the choice of words if perspicuity was to be achieved. Seneca praised the *simplicity* of Virgil, (*op. cit.*, Book III, Chapter 5, p. 57.) and Tacitus looked to Cicero's words and arrangement as an outstanding example of "proper oratorical style." (*op. cit.*, Chapter 22, p. 73.)

[14] Quintilianus, *op. cit.*, Book VIII, p. 209.

[15] To note the typical ideas on the attainment of perspicuity as propounded in this period, we may look to Whately, who says we must choose familiar words (p. 183) and construct from them sentences which are not too long and which express ideas clearly. (p. 185.)—Richard Whately, *Elements of Rhetoric* (John P. Morton and Company, Louisville, 1858).

Adams likewise advises the choice of words which "bear in the hearer's mind the same meaning" which they have in the speaker's thoughts, (p. 166) and an arrangement governed by the rules of grammar and by the principles of perspicuity, (p. 206) although he is not quite clear as to what these "principles" are.—John Quincy Adams, *op. cit.*, vol. 2.

With the arrival of the twentieth century, however, a new era for the theories of good speaking seems to have arisen. And with it a third means of securing clearness in spoken discourse has been added by the prominent writers. They assert that clear organization is just as important as the choice of familiar words and their arrangement in a clear order into sentences.

By "clear organization," the writers generally indicate that they mean (1) not too many points, (2) a clear relationship and arrangement of the points, and (3) clear transitions.[16] The main divisions of a speech should, by such means, be made to stand out definitely in the minds of the hearers "as mountain peaks against the sky," as one writer puts it.[17] The end sought is that the listener may consciously follow the exposition and argument of the speaker as he presents it, and, at the conclusion of the speech, understand and easily remember the content.[18]

Present day writers do not belittle the importance of choosing words which will be readily understood,[19] nor of constructing phrases and sentences which do not obscure the meaning.[20] In fact, they stress them as being absolutely necessary if perspicuity is to be maintained. They merely take one step more toward assuring clearness of oral discourse by asserting that clarity of organization is also of great importance.

Thus we have seen, in a rather general way, the transition of ideas concerning how perspicuity can be achieved in a speech, and noted the meaning of each of the three factors agreed by most present day authorities to produce clearness.

After noting the existence of such trends in speechmaking theories, one is always induced to conjecture as to why such ideas on clarity were presented in various eras. Many plausible reasons could

[16] Alan H. Monroe, *Principles and Types of Speech* (Scott, Foresman, 1935) p. 201.

[17] William N. Brigance, *Speech Composition*, (F. S. Crofts and Co., 1937) p. 206.

[18] Harry G. Barnes, *Speech Handbook*, 3rd revision (Athens Press, Iowa City, 1936) p. 49.

[19] For support of this assertion, note Barnes, *op. cit.*, p. 54; Brigance, *op. cit.*, p. 227; Shurter, *op. cit.*, p. 49; James A. Winans, *Public Speaking*, revised edition (Century Co., 1924) p. 64.

[20] The importance which representative modern writers attach to clear arrangement of words is exhibited in Shurter, *op. cit.*, p. 99; Monroe, *op. cit.*, p. 153; Barnes, *op. cit.*, p. 54; Albert J. Beveridge, *The Art of Public Speaking* (Houghton, Mifflin Co., Cambridge, 1924) p. 34.

doubtless be set forth to explain why the Greeks and Romans did not include clearness of organization when they listed means of securing perspicuity. One solution seems to be that in the Greek and Roman eras most of the speaking sought an immediate effect. When these orators wanted the vote of a people it was always a vote of the audience to be taken immediately after the speech. When they sought action, it was generally immediate action by that group of listeners. When they sought approbation, it was to be given at the time of the speech by the people who heard it. Thus, if the orators were able to appeal to the feelings and emotions of their hearers, to incite their admiration, or excite them about some danger or need, it made little difference if the audience caught a series of "main heads" setting forth the orator's point of view, and which they could easily remember.[21] If the listeners merely were aroused enough to act as the speaker wished—at a relatively immediate moment—his purpose was accomplished.

In contrast to this situation, much present day speaking is done toward a relatively distant end. This does not mean, naturally, that some of it does not seek immediate action, but only that much more of it has a future end than did the oratory of ancient times. To illustrate, many political speeches are made which seek votes to be cast months later; many legislative addresses seek the signifying of approval at a time several days or weeks afterward. This does not mean that it is not wise to move the audience at the time of the delivery of the speech, but it does mean that it is helpful if the listeners be able to remember the general trend of the ideas after the artificiality of the situation is past. All this, of course, assumes that the speaker is so certain of the logic and conviction of his ideas that he wants them to be remembered.

As to why the Romans included clearness of word arrangement when the Greeks did not, the solution is not quite so easy. Perhaps it is just a mark of the progress of speech theories. Still, it may be the result of language differences, the Greek being more or less set as to possibilities of word arrangement, while the Latin did allow for somewhat more variety. Or it may be that the Greeks felt they could better impress their listeners if their thoughts seemed lofty and difficult for the commoner to understand, even though the speaker were

[21] This conjecture results, in part, from ideas proposed by Jebb, when he mentions differences between ancient and modern oratory.—Richard Claverhouse Jebb, *The Attic Orators*, (Macmillan, London, 1893) vol. 1, pp. lxxvii-lxxviii.

trying his best to explain them by using only words with which the audience was familiar.[22]

These are only conjectures, of course, but ones which seem logical after considering the manner of growth of theories on methods of achieving clarity in public speech. The study made of these theories seems important in the face of the fact that, as one writer puts it, "perspicuity is so essential that for want of it, nothing can atone."[23]

ORATORY, RHETORIC AND LOGIC IN THE WRITINGS OF JOHN HEYWOOD [1]

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THE formal learning of the Middle Ages included oratory, rhetoric,[1a] and logic. These three subjects, the terminology of which was intricate and complex, were not always exclusive of one another; and all three were overformalized before the dawn of the Renaissance in England.

Deriving much of her culture from the Roman Empire and her Christianity from Rome, England naturally took over much of the scholasticism and formalism of the mediaeval schoolmen who—under the sponsorship of the Church of Rome—kept the lamp of learning aglow during those dark centuries after there came down upon Rome from the North a flood of conquering barbarians. It has long been customary to refer to the Middle Ages as the Dark Ages; but in spite of their enthusiastic reverence for dubious authority, their inbreeding of ideas, and a rigid formalism that too often crushed the creative spirit, the "fathers" would have given us much of value

[22] This idea is based on some implications to this effect given by Tacitus, *op. cit.*, Chapter 19, p. 65.

[23] Hugh Blair, *Lectures on Rhetoric and Belles Lettres* (Baynes and Son, London, 1823) p. 116.

[1] The proverb collections are not used basically in this study.

[1a] In the formal schools of Heywood's England, "rhetoric" included "oratory." Leonard Cox (*The Arte or Crafte of Rhethoryke*, ed. by Frederic I. Carpenter, Chicago, The University Press, 1899, p. 26) gives this interesting definition of rhetoric: "Rhethoryke is a scyence to cause another man by speche or by wrytynge to beleue or to do that thynge whyche thou woldest haue hym for to do."

even if they had done nothing more than keep alive the faith of men in things of the mind and spirit.

With the rise of the universities in England, the spread of formal Christianity, and the development of the ancient art of oratory in the vernacular, it was inevitable that there would be numerous outcroppings of the formal learning of the schoolmen and the old Romans in English literature. Nor did John Heywood escape the impact of these streams of formal and traditional learning.[2] As was the case with his master, Chaucer,[3] Heywood's works contain some of the phraseology of such formal lore.

The fact[4] that on the thirtieth of September, 1553, Heywood made an oration in Latin and English for Queen Mary implies that he was well trained and well reputed[5] in "demonstrative" oratory.[6] Here he was following an ancient tradition, using his oratorical skill in praise of a distinguished person. It was probably Queen Mary herself who conferred upon him this particular distinction of addressing her during her public procession, the day before her coronation.[7]

Another instance of his success as an orator was the occasion in 1544 when with a "deliberative"[8] oration Heywood made a public Recantation[9] and saved his head from the penal judgment for treason "for denying the Kings Supremacy."

[2] Aside from his own reading, Heywood may have gained this knowledge through university training (if the tradition of his going to Oxford be correct) or his relations with literary men like Sir Thomas More, or with John Clement, who was a lecturer on rhetoric at Oxford.

[3] John M. Manly has given an excellent review of Chaucer's knowledge and use of mediaeval rhetoric, in "Chaucer and the Rhetoricians," *Proceedings of the British Academy*, XII (1926), 95–113.

[4] See R. W. Bolwell's *The Life and Works of John Heywood*, New York, 1921, p. xiii of the "Chronological Table."

[5] Sir Thomas More, Heywood's close friend, was also highly regarded as "an eloquent and ready-witted orator." See J. J. Jusserand, *Literary History*, II, 103.

[6] Following Quintilian, Thomas Wilson explained the chief types of orations as (1) demonstrative, (2) deliberative, and (3) judicial (*Arte of Rhetoric*, pp. 11, 29, and 86).

[7] See Robert Bell, ed., *Songs from the Dramatists*, 2nd edition, London, J. W. Parker, 1855, p. 21.

[8] The second type of oration mentioned by Thomas Wilson is "deliberative," which is used to persuade or dissuade, to entreat, exhort, dehort, etc. Here Heywood was successfully entreating for a full pardon from the King.

[9] The text of this recantation is in British Museum MS Lansd. 980, folio 34 (or 37?), with this clear caption: "Recantatio factu publice emissa per Johem

The word *orator* was employed in several significations in sixteenth century England, one of which was simply a "petitioner." Thus at the end of his first letter to Lord Burleigh, dated 18th April, 1575, the old Catholic exile signs himself "Your honors most hombell orator as he ys greatly bowden—Jhon Heywood."[10]

With these biographical facts in mind, one turns to Heywood's literary works for reflections of his knowledge of oratory[11] in general, and of the "disputation" [12] in particular. It is not within the scope of this study to discuss the influence of rhetoric upon Heywood's style, his purpose in writing, or his theory and practice of literary criticism. It is appropriate, however, to point out that at least half of the chapters in *The Spider and the Flie* are influenced by the formalities of "judicial" oratory; that the abstract polemic on justice ("Cap. 7") is what the author calls it, a formal "oracion" of the Flie; that when the Flie craved the Spider's pardon for any rude speech or behavior that might occur in his pleading for his liberty ("Cap. 9"), Heywood utilized the method of "deliberative" oratory; and that the disquisition on whether or not the Flie entered the cobweb with or against his will ("Cap. 15"), the Ant's oration ("Cap. 57") on the moral of the poem,[13] and such legal quibbling as chapter thirty-three are other illustrations of the formal style of "judicial" oratory.

It should not be inferred, however, that by using such formal learning to his purpose, Heywood was entirely blinded to the fundamental weaknesses of such oratory. Indeed his description of the council ("Cap. 64") is not only an appropriate line for his context, but it is a sort of subtle condemnation of the over-formalized oratory of the rhetoricians: "Many words, little matter and to no purpose." Although he did use the formalized methods of argument, he

Heywoods die dominica texta videl die Julii Anno MDXLIV." The speech was in concise English.

[10] Reed, "John Heywood and His Friends," *The Library*, VIII (1917), 249.

[11] As an orator, in the main Heywood rejected the elaborate ornamentations of style, and leaned toward the more practical aspects of the art.

[12] In his disputations in *The Spider and the Flie*, Heywood utilizes the traditional nomenclature of judicial oratory, such as had been current in the Latin rhetoricians as they were represented by Cox in *The Arte or Crafte of Rhethoryke*. See his section on legal disputation (pages 71–72 and 84) and compare with the oration of the flie ("Cap. 7") and the ant's oration ("Cap. 57").

[13] In his Introduction (p. xx) to the Spenser Society reprint of *The Spider and the Flie*, A. W. Ward says that "The Ant's speech in this chapter is not unworthy of Menenius Agrippa," and conveys the moral of the poem as it were "in nuce."

gave all of his orations a specific local application and avoided the extensive use of the more technical terminology of the rhetorics. In fact a good many words listed below were fairly well known to laymen not trained in the intricate formalities of rhetoric or logic, and often occurred in non-rhetorical contexts.

These terms from *Wit and Folly* remind one of the formal treatises: *degre cōparative, degre posytyve, degre sewperlatyue, ensampyll, fancy,*[14] *a fayer fygewre of ynduckshyn, imagynacyon, invent, invention, resonabyll manns imagnashyon, resonyd, wherforse,* and *yf*.

John Heywood's other plays derive very little from the formal treatises. *Love* contains a few such terms: *comparyson, confuted, denyeng your pryncyple* (i.e., denying your premise), *ensaumple, fancy, symylytude,* and *ymagynashyon*. In *Wether* we find *fansyes, I deny your pryncupyll,* and *a playne induccyon*. Only *enduccyon* and *ymagynacyon* appear in *The Foure PP*.

As has been pointed out, *The Spider and the Flie* makes considerable use of the principles of formal rhetoric; but the use of formal terminology is not extensive: *alligoricall, chop logike, condiscion, confute my conclusion, digressing, ergo, exposicion, iteracion, oracion,* definition of a *parable, present tence, presept, preter tence, prose, put the case, rime, scand, scanner, sentence,* and *souostrie* (sophistry).

Heywood made further use of such formal learning in *John Heywoodes Woorkes* (1562). For example, in "The Preface" he said: "This write I not to teach, but to touch."[15] Written for his *Woorkes,* this statement is equally true of his plays. Although *The Spider and the Flie* was full of lessons, there is no doubt that nearly all of Heywood's literary output was intended to please, touch, or move, rather than to teach; and his best service to literature consists in this shift of emphasis in the old rhetorical formula.

This survey of Heywood's interest in the formal learning of his day shows that he made extensive use of the principles of rhetoric, and had a working knowledge of some of the rhetorical terminology, but that he did not overburden his arguments with the crystallized phrases of the formal treatises.

[14] *Fancy* also occurs in *Love* and in "Green Willow."

[15] Cicero's threefold purpose of rhetoric was to teach, to please, and to move. Nearly every rhetorician after him for centuries used some variant upon this statement. In Heywood's day Thomas Wilson (*Arte of Rhetoric,* p. 12) states that three things are required of an orator: "To teach, to delight, and to perswade."

THE USE OF SPEECH IN DANISH FOLK HIGH SCHOOL TEACHING

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PROBABLY no darker age exists in the history of Denmark than the first half of the nineteenth century when she was staggering under her reverses of the Napoleonic struggle. Then immediately after the turn of the half-century she was deprived of her best provinces, Slesvig and Holstein. But all during this time powers were beginning to take form which were to bring Denmark out of her lethargy and make of her one of the world's shining examples of democracy.

One of these was Bishop N. F. S. Grundtvig, on whose philosophy was built the world-famous folk high school. It was his idea that by developing inwardly and spiritually, Denmark could regain what she had lost materially, and to that end he bent every effort. His voluminous writings, some 30,000 pages, and his many speeches and sermons were all tinged with that philosophy. Despite all the work he did in the direction of the high school idea, it remained for the more practical-minded Kristen Kold to organize and set into motion the first folk high school.

It was built in Rødding in 1845 at the cost of some $600, and in its first year received twenty-five boys to share in the "plain living and high thinking" which Kold promised them. One of the main reasons for its establishment was to halt the encroaching German influence along the southern border, the building of a spiritual Dannevirke as it were. With the loss of Slesvig and Holstein to Prussia in 1864, the school was moved across the boundary to Askov, where it has since developed into what is known as the Enlarged, or Advanced, High School. That it succeeded in this objective is indicated by the plebescite in 1920 which restored Slesvig to Denmark. The representatives of Slesvig to the Versailles Peace Conference who were influential in making this possible were former high school students.

A second objective, and the one which was by far the more important, was to revive and rejuvenate the national spirit, not as a narrow patriotism, but as a pride in the greatness of the past which would sustain the spirit in making the future even greater. The will

of the nation to live was resurrected by the blazing leadership of men like Grundtvig with his unbounded faith in "the living word." The purpose of the folk high school was, not to make bookworms of the students, but to help them find happiness in their daily work by means of spiritually reviving lectures, books being taboo.

This idea, planted nearly a century ago, has had a most remarkable growth, some sixty of the schools now existing in Denmark, and more than that many in the other Scandinavian countries and America. More than a third of the Danish population has at one time or another attended one of these schools. The agricultural high school, more technical in nature, has grown out of the folk high school idea, and has contributed greatly to the remarkable strides made in agricultural methods in Denmark. The International People's College, established in Hamlet's Elsinore by Peter Manniche, is a quite different outgrowth, which by the same methods, bids fair to make a real contribution to international understanding. In many other ways, which it is not my purpose here to discuss, the folk high school idea and methods have made their influence felt in ever widening circles.

The subjects taught in the early days were confined chiefly to Danish history and literature, gymnastics, and song. Later Danish composition, arithmetic, nature study, political economy, and the physical sciences were included. In more recent years the tendency has been more in the direction of including social studies, less attention being given to the old mythology and the religious aspects. (In evaluating the subject matter offering it must be kept in mind that the objectives are primarily cultural rather than vocational.) A program of study for the girls' session in the Askov School in 1914 included, besides the subjects already mentioned, sanitation, sewing, and elocution. This is the only case the writer has discovered where anything approximating speech is to be found as a formally listed subject in the elementary schools, the gymnasia, the university, the technical schools, or the folk high schools. Former students in the public school system also indicate that no formal teaching of speech as such exists, though in some of the schools formal talks are made each week in the literature classes by some student on a subject relating to the lesson of the day.

Considerable emphasis is placed on singing folk songs and hymns by the group preceding the lectures, at the table, and when the students are together for social purposes. As in all the Scandinavian

countries, everyone participates in the gymnastic exercises. The form of the gymnastics has changed quite radically from the old military type of the early days to a more free and easy type which places emphasis on supple bodily development.

A factor which has no doubt been most important in the high school success has been that students and teachers lived together as a family. This makes possible a much better acquaintanceship and the student feels more free to go to his teacher with personal problems. According to many writers this has also been conducive to much freer discussion of problems growing out of the lectures. "Plain food and high thinking" was the expression with which Kristen Kold voiced his ideals for the school; and it is said of Kold's first school that far into the night, after a simple evening meal of soup made from barley meal, beer, and one raisin to the bowl, he and the students kept discussing the problems growing out of the day's lectures. Peter Manniche says:

> Every high school is in a sense, a home: the pupils are the children and the principal and his wife the parents. All sit together at meals, and the conversation is full of life and laughter . . . and mealtimes are also opportunities for cozy and friendly chatting, which reminds the pupil he is in a home, and not in a State institution where all goes by the book.[1]

However, the most frequent and recurring theme running through all the accounts of the folk high school is the mention of oral methods of presentation in teaching. It is the more interesting because Grundtvig, himself a most prolific writer having some 30,000 pages of printed material to his credit, was extremely skeptical of the written word, constantly emphasizing the importance of good oral presentation. To quote from Peter Manniche:

> It was Grundtvig's conviction that the spoken word, or as he called it, the "living word," was the greatest medium for expressing personality, and therefore the most potent force in education; and it is regarded as of greatest importance in the Grundtvig schools that the "living word" should have full play in lectures and discussion, and in the daily intercourse between teachers and students.[2]

This was also evident to Knight, an American observer, as indicated in the following comment:

[1] Holger Begtrup, Hans Lund, and Peter Manniche, *Folk High Schools of Denmark;* London, Oxford University Press, 1926, 1936, p. 144.

[2] *Ibid.*, pp. 162–3.

His literary efforts, wide and often brilliant, had been disappointing to him. . . . There was no magic in the dead words of books, he was now beginning to say, but only in the "living word" of action among men.[3]

He also tells us that Kold, the first of the great folk high school teachers, believed strongly in this method.

This (not using textbooks) seems to be a tradition which some of the earlier of the folk high school teachers gave strength to in their work. Kristen Kold is said to have objected to his students taking notes while he spoke. He insisted that it would isolate them from the important fellowship which is so essential in good teaching. As a rule the students listen while the instructors talk.[4]

Holger Begtrup, for many years principal of the Fredericksborg school gives us some insight into the style of speaking which he considered was most desirable in teaching.

. . . the lecturer speaks simply, clearly, and freely, and keeps in view the spiritual development of everyday life. He voices to the best of his ability all emotions that have flowed through the life of the people during the last hundred years. Many of these lectures are, of course, poor in quality, but the effect of the "living word" is everywhere becoming evident . . .[5]

Begtrup also describes Wilhelm Birkedal, one of Grundtvig's ablest followers, in this vein:

. . . Wilhelm Birkedal, one of his ablest disciples, . . . attracted great crowds of people who had heretofore lacked a pastor with whom they could feel affinity. By his ardent talks on Danish history, and true patriotism he did much to widen their horizon. His words brought the peasants under the influence of the spirit of 1848, and transformed them into enlightened men and women.[6]

These comments by Manniche indicate the general ideal toward which the folk high school teachers seemed to be working:

The teacher, in giving his lecture speaks calmly and without restraint, as to people who are his friends. His subject is historical, and his method follows that conceived by Grundtvig. Seldom, elsewhere do young people see history as it is presented in the high schools; the teacher reveals it as living, warm and moving, something of which one is a part, something which forms an unbroken chain to the very present. . . . The young listeners get a glimpse of

[3] Edgar Wallace Knight, *Among the Danes*, Chapel Hill, University of North Carolina Press, 1927, p. 78.

[4] *Ibid.*

[5] Begtrup, *op. cit.*, p. 93.

[6] *Ibid.*, p. 100.

what Grundtvig meant by the "national spirit," the spirit that unites all generations in one living whole.[7]

In the high schools, which were all residential, the pupils were trained, through personal intercourse, to act in common. The "living word" in the daily lecture awakened their interest in spiritual questions and often brought with it the desire to go out and use all powers in service of the community.[8]

Begtrup expresses his general ideas on methods thus:

Before and after each lecture the pupils sing together songs which have, as far as possible, a bearing on the lecture. . . . The high school people maintain that it is not their purpose to make all young people in Denmark either school teachers or book-worms, but to help them find happiness in their daily work, and give them a spiritual understanding of active human life. . . . We are glad to have the student become desirous of reading good books; but we prefer to have them grow in ability to learn of life itself.[9]

Another American observer, L. L. Friend, after visiting a number of high schools, in summarizing his own viewpoint, quotes from Alfred Paulson, principal of the Ryslinge school, to this effect:

Books play only a subordinate part in the main work of the school. . . . These subjects are presented mainly by simple lectures, for in this way the power and personality of the teacher have the freest play, and truths and beauties of the subject taught find the readiest entrance into the minds of his pupils.[10]

H. W. Foght, after making an official visit for the U. S. Bureau of Education, describes a day at Vallekilde, in which he says the day's work is grouped around three main lectures. The remainder of the day is taken up with more definite classwork interspersed with discussion periods. He goes on to say of the high school work as a whole:

Technical classroom work, while not ignored, is considered of secondary importance. The "living word" has first place in the school. Inspired and inspiring teachers, speaking from the rostrum rally the young men and women around them at a time when impressionable to the noblest ideals of life.[11]

Nor are these observations limited to comments by outsiders and

[7] *Ibid.*, p. 142.

[8] Peter Manniche, "The Danish Folk High School," *The American-Scandinavian Review*, 20:3, March 1932, p. 168.

[9] Begtrup, *op. cit.*, pp. 134–5.

[10] L. L. Friend, *The Folk High Schools of Denmark*, U. S. Bureau of Education Bulletin 1914, No. 5, Government Printing Office, Washington, 1914.

[11] H. W. Foght, *The Danish Folk High Schools*, U. S. Bureau of Education Bulletin 1914, No. 58, Government Printing Office, Washington, p. 25.

principals, Peter Manniche telling us of an old high school pupil, who, looking back over his stay at the folk high school, says:

> We discover that it was the spirit that lived in the song, the spirit that gleamed forth every time the spoken word was really the "living word." The word was living when the speaker became impersonal, when he seemed to disappear as a teacher, and in all humility, remained only the instrument and messenger of the eternal spirit . . .[12]

We may well turn for a moment to the methods and accomplishments of individual teachers whose names stand out in folk high school history. While strictly speaking Grundtvig was never a teacher, we may well consider him first because it was his idea which laid the foundation for the schools. The comment made by P. A. Rosenberg, is further substantiated by Begtrup, whose knowledge of Grundtvig was first-hand, in these words:

> Among those who came there (The Vartov Church) were some of the prominent men of the Church and in educational work who were later to put into practice Grundtvig's historical and pedagogical ideas. Even men from other Northern countries came to Denmark to hear him, men like Bjornsen and Areson, and a large number of Swedes and Finlanders. . . . The preaching of the master increased in fulness and clarity. For the last 25 years of his life he was undoubtedly the most influential man in the Church of Denmark and the object of unique homage even on the part of former opponents.[13]
>
> The plan he devised for the work in the folk high school has proved feasible and fruitful, especially in helping the Danish rural population towards greater enlightenment and teaching them a better realization and utilization of the resources of the country. . . . An important means of arousing the interest of the pupils was poetry and singing, which should therefore form a part of every lesson.[14]
>
> His brilliant speaking so filled his audiences with enthusiasm that they rendered him homage by singing national folk songs. The movement thus started by Grundtvig spread, and similar lectures were given later by other capable speakers. In Copenhagen a society was formed, called the Danish Association, and there people assembled to hear lectures and sing national songs. Similar societies were soon formed . . . where people . . . came to listen to discourses of spiritual nature.[15]

First of the great teachers to be considered is Kold, of whom it is said:

[12] Begtrup, *op. cit.*, p. 146.

[13] P. A. Rosenberg, *"Grundtvig,"* The American-Scandinavian Review, 20:10, December 1933, p. 486.

[14] *Ibid.*, p. 488.

[15] Begtrup, *op. cit.*, p. 92.

His words were unforgettable, and old pupils after a lapse of sixty years are able to recall hundreds of his sayings. His confidence in speech . . . sprang from his conviction that his speaking stirred the spirit of the people, which in turn gave his words their force and vitality. He held, moreover, that it was necessary that his listeners should give their unreserved attention to his words for only thus could the spirit unite the speaker and his audience in living communion. . . . He never allowed his students to take notes when he was speaking.[16]

To which we may add this, part of which Begtrup puts in Kold's own words:

"When I am inspired," he said, "I can speak so that my hearers will remember what I say, even beyond this world." He always tried to speak to the very souls of his pupils, and the young people felt that his clear blue eyes penetrated into their inner life. . . . The aim of the high school was to approach the soul of the pupils through the "living word" and thus to awaken a life which would never stop growing.[17]

It was almost exclusively Kold's words, from the lecture platform, or in daily conversation, which created a homely atmosphere for the pupils as well as for the temporary guests. He certainly made good his assertion that the word, spoken with spirit, is the one essential thing in high school work.[18]

Contemporaneous with Kold is Povl La Cour, famous for his ability to present the physical sciences in an inspiring manner. His approach was almost entirely historical, emphasizing as he did the linking of the great things of the past with life of the moment, and the idea that science should be an inspiration to those who use it. Again we may pause to emphasize the cultural, rather than vocational, aims of the folk high school. La Cour's method is described by Begtrup thus:

He spoke to his pupils of how studious men throughout the ages had gradually penetrated into the laws of number and nature; and he thereby succeeded in awakening an interest in and a comprehension of these subjects even among those pupils to whom systematized mathematics had been unintelligible.[19]

Among the names prominent in the next generation is that of Ludvig Schrøder, who was for many years principal at the Askov Advanced School. Hans Lund gives us a particularly good picture of his methods and their results when he says:

One who has heard Schrøder's presentation of history, and who himself

[16] *Ibid.*, p. 104.
[17] *Ibid.*, p. 102.
[18] *Ibid.*, p. 116.
[19] *Ibid.*, p. 122.

became a leader, has spoken of how the young people listened to the graphic glorification of common daily work. He says, "We clenched our fists and yearned to go out and set to work!" As it was with him and his fellow students, so it has been with very many others.[20]

Begtrup has these further comments to add:

He yearned to speak to the young people so as to fire them with a desire for achievement in their daily life. He believed that only words which beget achievement were worthwhile. Schrøder often spoke about the "poetry of human activity."[21]

At times he was impetuous and revealed his passionate soul. More often, however, he was gruff and reserved in his manner; and it then seemed surprising that the same man, when he stood on the lecture-platform, with great warmth bore testimony to the truth that love is the tranquil source of the river of strength.[22]

Two names are especially important in this last generation of teachers, Holger Begtrup, whose observations have appeared many places in this paper; and Johan Borup, who established the first satisfactory high school for industrial workers and other urban dwellers. Peter Manniche quotes this from Martin Nexø, one of Borup's pupils:

"Johan Borup was my teacher in 1896–7. His wonderfully sensitive personality, and his singular power of giving expression to all living things, attracted me very strongly."[23]

Manniche goes on to tell how Borup came to develop his school and then closes in saying:

One summer Borup spent a holiday at the high school at Vallekilde; here he was strongly impressed by the influence for good which the speech of his uncle, Ernst Trier, the principal, exercised over the young pupils, and here, also, he learned to distinguish between the "living word" and mere eloquence. Unlike eloquence the "living word" could not be called to the speaker's aid at any moment by an effort of will. Ernst Trier, Jens Nørregaard, Ludvig Schrøder, and other champions of the folk high school possessed the power of the "living word" to a remarkable extent.[24]

We could not close this discussion without some reference to Begtrup, perhaps the best of the moderns in his field.[25] Knight gives

[20] *Ibid.*, pp. 44–45.
[21] *Ibid.*, pp. 112–4.
[22] *Ibid.*, pp. 118–9.
[23] *Ibid.*, p. 154.
[24] *Ibid.*, p. 148.
[25] According to Dr. Bay of the John Crerar Library, Chicago, Mr. Begtrup died in 1937.

an excellent evaluation of him and an indication of his methods thus:

> For it should be pointed out here, the chief strength of the Danish folk high school depends, as is the case in all schools, upon the strength and drawing power of the principals and teachers. Mr. Begtrup was a well-known teacher at Askov . . . he has taught many thousands of rural youth and has given nearly 4000 lectures outside the classroom to his people in Denmark. . . . The folk high schools which have succeeded have done so largely through the personality and leadership of the principals. . . . Begtrup says, "We depend on the 'living word,' from heart to heart, from soul to soul. . . . We live together with our pupils and talk with them. And we have no examinations."[26]

It must not be assumed from these descriptions and comments that the folk high school methods have undergone no change, for there has been much heated controversy between the conservative and the radical teachers, these two terms simply suggesting opposite philosophies. Not all teaching is now dependent solely on the lecture, books, newspapers, and magazines also being tools, these supplementing the lectures and discussions so characteristic of the early age. That these changes are occurring is evident in these words of Begtrup:

> The aim is the same as it was in the beginning, but the means have become modified with the changing times. Informal lectures and song are still the main methods of the work; but in addition stress is now laid upon the pupil's personal work with book and pen, and an effort is made to promote discussions about the lectures.[27]

Knight's observations in very recent times also bear this out.

> Here also (Askov) the students were using textbooks and were observed taking notes during lectures, which was more or less different from the practices generally followed in the early folk high schools where the use of books and taking notes were virtually non-existent. . . . The typical Danish folk high school is almost a bookless school. At Askov the library seemed adequate for the uses of the school. But even at Askov the library seems not to be used constantly.[28]

From the preceding comments it is apparent that the stultifying effect of the lecture method as all too often practiced in our own schools does not exist there to any appreciable extent. This may be accounted for by the fact that these schools are completely private, and were the principal and teachers not good lecturers the students

[26] Knight, *op. cit.*, pp. 66–7.
[27] Begtrup, *op. cit.*, p. 128.
[28] Knight, *op. cit.*, p. 78.

would go elsewhere because the schools are quite close to each other. In fairness to our own country it may be said that methods which have inspired interest have been used quite generally in our adult education program, which corresponds perhaps most closely to the folk high school movement.

Another speech method which has only recently been developed to any considerable extent in our own country, discussion, has apparently been a part and parcel of the folk school for a long time. Peter Manniche gives us what is perhaps the best description of the way it is used.

> The lecture ends with a song which has a bearing on what has been said. Next comes gymnastics. . . . Next comes the hour for questions and conversation. The teacher may speak about something he has read in the newspaper, and the subject is thrown open for discussion. This is allowed to develop naturally, the teacher merely preventing the pupils from drifting to side issues. In such discussions the pupil often finds the satisfaction of just that desire which prompted his coming to the school.[29]
>
> Conversation hours are often a means of answering many questions raised or suggested by the lectures. If the replies do not satisfy the pupil, or if the matters involved are too personal for detailed discussion in the hall, the pupil finds an opportunity of talking to his teacher in private. These hours are an invaluable help for many teachers, helping them to modify their lectures so that they answer better the pupils' needs and development.[30]

Friend has this to say about the increasing use of discussion:

> Besides the lecture period there are periods for discussion, when the students are encouraged to talk freely about the subject presented in the lecture hour and ask questions concerning it. The class discussion hour is growing in favor in many of these schools.[31]

We should not believe, however, that the folk high school is without its critics or faults. It has been primarily a school for the rural population and has only recently been adapted to urban conditions. That many of the teachers are perhaps not well-trained, at least from a technical point of view, there can be little doubt. These faults are recognized by the leaders themselves, and some of its most enthusiastic advocates, Knight for example, points out:

> To many the program "seems very indefinite and without much meaning." One critic sees in it "something esoteric and hidden to be understood only by the initiated." Here, moreover, is one of the points at which the schools have been attacked,—the indefiniteness of their work, their almost blind dependence

[29] Begtrup, *op. cit.*, pp. 143–4.
[30] *Ibid.*, p. 144.
[31] Friend, *op. cit.*, pp. 14–5.

upon the inspiration in instruction. This is always safe enough dependence, of course, if the lecturers and teachers are able and well-trained, and are really inspired and inspiring, as Grundtvig, Kristen Kold, Povl La Cour, and others seem to have been. . . . But without such leaders the folk high schools are likely to become only broken lights of their distinguished founder.[32]

Begtrup himself recognizes this, as a previous quotation indicates, though he believes that the inspiration of the "living word" will insure really effective teaching and speaking.

As we have pointed out, the methods in use today are changing, with some use being made of textbooks, newspapers, and magazines, but most of the principals and observers indicate that the spoken work is still the major device for imparting the ideals and subject matter of the folk high school.

In concluding, we might point out that the oral method involves more than merely the spoken word as we understand it. Grundtvig was especially emphatic in maintaining that it was the "living word" which must be eternally sought after. This term is not easily defined, though it may be said in a general way that it is the inspired word, inspired by a burning zeal for accomplishing the spiritual regeneration which was to bring Denmark out of the slough of despond and into the foremost ranks of the world's democratic nations.

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UTILIZING THE NEWSPAPER IN THE SPEECH CLASS

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SPEECH education at the secondary school level must function in such a fashion as to develop each student to his fullest capacity. This means that speech training should not only supply the student with the necessary knowledge of the basic principles of speech, but it should also increase his interests in all the fields of knowledge. It is a recognized fact that the ultimate aim of all speech training is to make the student proficient in orally relating his ideas, or those of others, to society. This, of course, implies the basic function of speech—social control. The student must be made to realize that worthwhile ideas which he may have acquired should be passed on to his fellow members of the community for their benefit and intel-

lectual enjoyment. He must not only be trained to express himself in accord with all the elements of acceptable speech, but likewise, he must be made acquainted with reputable sources of information so that what he may have to say will be of substantial value or, at least, based upon fact.

One of the most valuable of these sources is the newspaper. There is probably no better medium than the newspaper for obtaining timely ideas without great cost to the student, and there is no better organized class than the speech class for giving the student an opportunity to discuss these current ideas and events.

I have heard students, in the fundamental speech course, remark how difficult it was for them to prepare speeches. It was *hard* because they did not know where, or how, to find interesting material. They failed to realize that the newspaper was one of the most logical sources from which they could easily have obtained material for their talks.

If our aim as teachers is to develop integrated individuals who are capable of thinking and of expressing their thoughts, we must ultimately recognize the importance of utilizing the newspaper to accomplish this. Long after our students have left their classrooms and have only a vague idea of what we have taught them, the majority will be reading the daily newspaper. If we accept the validity of this statement, we must then realize that we should direct the reading habits of our students. There are good and bad newspapers as well as good and bad books. Thus, if we can direct our youngsters to a reputable newspaper early in their education, we will have accomplished a great deal in directing their education beyond their period of schooling.

In the following paragraphs, I have attempted to organize a program in which the newspaper may be utilized in both the fundamental and the elective speech courses. This program at its best should be taken only as a point of departure, for no one concerted program is really complete.

Where the fundamental course is so organized in the high school that it embodies, in a hurried fashion, the various aspects of speech, the newspaper will be an invaluable aid to the teacher. It is a good idea to introduce the short talk early in the course (as many teachers do for diagnostic purposes). Here, the teacher may refer the student to the newspaper for material with the insistence that he should present not only a resumé but also an interpretation of his reading.

As a result, he will not only become acquainted with a reputable newspaper, but he will also enjoy the reading, as journalistic style is exciting and timely.

This introduction to the newspaper should be followed by an assignment which will be carried out during the balance of the term. The following suggestions may be taken as points of departure in presenting this assignment:

The class should be instructed to clip daily, from the newspaper, interesting articles about all the phases of speech and paste them in a scrapbook. The important thing to emphasize in giving the assignment is that these clippings are to represent a cumulative collection, not a few articles culled in a hurried fashion from several papers two or three days before the scrapbook is due. It may be wise to have a periodic check-up on the progress of the scrapbook.

The material thus obtained may be utilized in the separate phases of speech education. Let us consider first how this material may be used to the student's advantage in that part of the fundamental course dealing with public speaking. The student is requested and encouraged to present a short talk based upon one of the newspaper articles which he has chosen. There is a two-fold value to be derived from this type of activity. Each student brings to the group a bit of information about which he is interested, and shares that with all the members. In this sense it is a group experience—all the members learn from and share in the experiences of the individual member. From the individual point of view, each student is gradually made to realize, from the very source of his information, that the topics which are under discussion in the school situation are of interest not only to his classmates and teacher, but also to the general public as well. I once heard a student remark that after reading in a newspaper an article that explained how the British Broadcasting Company "standardized the pronunciation of place names" he no longer thought of speech as a subject to be studied and used only in school. This particular student realized of his own accord that good speech was an asset. The teacher can take this opportunity, during these talks, to point out that not only he, but the whole community, is interested in good speech. This device makes the process of teaching speech to "real" boys considerably easy.

As a means of motivating the activity of public speaking itself, this device is especially valuable. Most of the writers in this field agree that it is much easier, and much better, to talk about something

in which we are interested. Allowing the student to choose his own topic from the newspaper is giving him an opportunity at the start to develop his abilities in public speaking to their fullest extent by freeing him from the tension which accompanies fear arising from only partial knowledge of the topic.

In addition to this phase of the work, the teacher can call the attention of the class to speeches of prominent men that have appeared in the newspaper. These may be studied for style, structure, organization, details employed, the techniques used for getting interest, etc., in an effort to improve the student's own speech composition.

So far, we have discussed the use of the newspaper only in the fundamental speech class. Now, let us direct our study to the applicability of the newspaper to the elective courses.

The elective course in dramatics, for our study at least, is concerned in part with the study of the theatre. This study ought to embody the appreciation of acting, stagecraft, lives of actors, and a knowledge of the works and lives of contemporary playwrights. In this particular field, a scrapbook of the theatre can be of invaluable aid to the student, as it is one of the chief sources of information about the foregoing topic. Here again, the student realizes the relationship between his work in school and that work in its natural setting—needless to say, in this case, the professional theatre.

How may the dramatic teacher use the newspaper in a profitable manner so as to fit it in with his course of study? Again, he should instruct the students to clip from the daily paper all the news that is directly related to the theatre and to keep the theatrical section of the Sunday newspaper. This material can be used as the basis of group discussions in connection with the reading of plays as part of the regular class work. These details must be worked out by the individual teacher to fit in with his program or outline of work. The clippings can be extended to include not only material related to the drama of the living stage, but to the motion picture as well.

The book section of the newspaper is especially valuable in the oral interpretation class. The student should consult this section of the Sunday paper for articles on the lives of authors, past and present, reviews of books, criticisms of books, reviews on periods of literature, notes on the manners and customs of past generations. All the knowledge thus gained can be used in oral interpretation for reasons that are too obvious to be explained here.

These suggestions are by no means complete. It is hoped, however, that this article has at least indicated how the newspaper may be utilized as a valuable source of information and as an effective means of demonstrating to the student the relationship of his life at school, particularly his work in speech, to the larger pattern of life in the community.

THE STUDENT TEACHER AND HIS PROBLEMS

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EMERSON has said, "God's greatest gift is a teacher." In our modern world, we do consider a good teacher a gift, but he is the kind of gift that must be developed through a long period of training to give a maximum service to society.

Today there are many young men and women going through this training that may make them "God's greatest gifts" or merely white elephants. The essential predisposition for teaching is truly a gift from the Lord, but it is only through training that this aptitude comes to light.

I am just completing my first step in this training—my student teaching. In this paper it is my aim to set down my experiences as a student teacher and illustrate some of the problems that dismay young hopefuls in the profession.

I go to a small college—Denison University in Granville, Ohio. The population of the school is about nine hundred and the town has a little over twice that number of inhabitants. The town is located in the geographical center of Ohio, twenty-seven miles from the state capital, Columbus.

Here the Education Department has made arrangements with the high school for its practice teachers to do their teaching in the classes there. Prospective teachers are given their choice of subject as far as possible and are allowed to teach from six to twelve weeks, one class a day, depending on the number of credits they desire. This teaching is preceded by one week and a half of observation of the class to be taught.

The school day at the high school is divided into four equal periods, one and one-half hours long. Each period consists of three-quarters of an hour of class recitation and three-quarters of an hour

of supervised study, thus allowing the students to do the major part of their work under the guidance of the teacher from whom they got the assignment.

When student teachers come to teach under this system, they are given close supervision by members of the faculty both of the high school and the college. There is the critic teacher—the regular teacher of the class—who watches progress from day to day and drops hints and suggestions for increasing the efficiency of the teaching. There are also the professors of the Education Department of the college who come unannounced at various intervals during the teaching period. Such observations are followed by a conference with the teacher, so that faults in techniques and discipline can be remedied as soon as possible. The principal of the high school and the head of the student teacher's department at the college are also asked to observe at some time during the year.

After such observations the teachers fill out recommendation blanks evaluating the student's teaching ability, co-operation, initiative, sense of responsibility, etc. These blanks are all confidential and are sent to the head of the Education Department to be used when the practice teacher is ready to look for a job.

Like a substitute teacher, the student is on call at any time to teach classes when the regular teacher cannot be present. Student teachers' meetings are held each week wherein both general and specific problems are discussed. Thus this system resembles as closely as possible the actual teaching situation which the student will find when he graduates and gets a position as a full-time teacher.

My particular experience was acquired in a public speaking class composed of thirty-five juniors and seniors—a problem in itself because of the size of the class. The unit to be studied during my teaching period was Oral Interpretation of poetry, dialects and original monologues and dialogues. Drill in parliamentary procedure was given every Tuesday and Thursday for fifteen minutes at the first of the class hour in the form of a Speech Club.

With the setting and characters in mind, now let us observe the action of our pedagogical drama.

With such close supervision as we student teachers had, there was very little chance for our going too far astray in teaching practices. But don't let me mislead you. We did have our own problems to solve and many's the night I have stayed awake trying to undo the knot of some wrong bit of teaching. For instance, in looking

back on my experience as a student in speech classes in high school, I remembered them only as informal classes where each student could say what he thought whenever he chose. The teacher seemed to have no disciplinary problems. We just all had fun—the teacher with us.

But memory had played tricks on me, and I now fully appreciate the disciplinary genius of that teacher who so subtly disciplined us that no one could detect the iron hand. However, my first day of student teaching, I plunged in with that lovely vision of a no-disciplinary-problem class dancing in my head. I plunged, yes—and hit a snag. The first morning, I chattily talked to the students about all the aims we were going to achieve during the course and expected them to respond with equal enthusiasm.

But these students were not so easily aroused. Some of them heard what I said, but probably inwardly said, "Nuts!" Others were too busy listening to Jim's entertaining side remarks to his neighbor. Some were evaluating the prowess of Dick who was imitating a cock crowing.

But I hated to scold the children! Hadn't I heard somewhere that such a negative response to students' misdemeanors would break down their self-confidence and give them inferiority complexes? So I let these disturbances pass with only a slight reprimand, weakened considerably by a smile, and pretended not to notice the constant shiftings of chairs, droppings of pencils and books and the passing of an occasional note.

So affairs went from bad to worse for three days, when the much-awaited and feared day came—I was observed by an education professor! The day was typical of the other three——except for the fact that I was so jittery and ashamed of the actions of the class that I lost complete self-confidence and consequently even more control. I will never forget my talk with that professor after the class period. I learned the first and most important motto for a speech teacher——strict discipline!

The next day was the crisis for my teaching career—either it pulled through or it died a sad death. I prepared carefully for the occasion——wore my most dignified dress and practiced my speech diligently. At 10:30, the time for the class to meet, I strode purposefully into the classroom, my lips set and my knees knocking, stood in front of the little rebels, and waited patiently and firmly for the clatter of adolescent voices to quiet down. And then, in plain, unpoetical language I told them just what I thought of juniors

and seniors who insisted upon acting like seventh and eighth graders. (Does it sound familiar?) And they took it!

After the success of the venture I felt both exhilarated and depressed. I now had a foothold on the first rung of the ladder—I was going to do better from now on! But I felt a bit shame-faced, too—just as shame-faced as some of my pupils had looked when I was lecturing them—they had had to take a severe reprimand just because I did not know anything about discipline! I felt sorry for them—and I didn't dare show it!

The preceding story serves to illustrate many points I have listed under the problem of discipline for a student teacher. The all-important requisite is the respect of the pupils. They will not listen to you if they do not feel that you are worth listening to—which dates right back to Aristotle's *ethos* of the speaker.

One must have poise and self-confidence in dealing with the students. If you have no respect for yourself and your own judgments, how can they? They sense uncertainty and will more than likely take advantage of it. But if you stand on your own two feet and look them in the eye with an inner feeling of sureness and adequacy for the situation at hand, they will feel more like following your leadership.

But, you ask, how is one to acquire this feeling of adequacy if one does not already have it? The greatest desideratum is, I have found, the widest reading possible—current events, plays, books of all kinds so that the teacher can lead the pupils into wider fields of interest.

The best incident from my experience to illustrate this point occurred when my students were writing original dialogues. I had asked them to hand in first drafts of their work a week before they were to give them so that I could read them over and give any suggestions which I thought necessary. In perusing them, I came across one of a dialogue between two angel char-women who were cleaning God's office up in heaven—an exact copy of that scene from "Green Pastures." Now, if I had never read the play, one student at least would have received the impression that copying from someone else's work was just as remunerative as doing a little original thinking. He would have "gotten by" with something and from then on, would have had much less respect for me and for my preparation for teaching. So, I repeat, read as much and in as wide a field as possible. It will be good for you as well as for your students.

In my opinion, true discipline cannot be learned or administered

by student teachers unless the students realize that these teachers have complete power to decide what is to go on in the classroom. That is one of the aspects of the work I have to criticize in my experience. I was not left alone in the room with the students enough to give me a feeling that I was the one who was doing the disciplining and not the critic teacher. Even though he just sat at the desk of the room and said nothing during the entire period, I had the unpleasant sensation that here was a power stronger than I, and that the students were aware that someone besides the teacher was watching their conduct and judging them by it. I believe that close observation is a good thing for any student teacher, but believe just as firmly that enough freedom should be allowed him to give a feeling of success when he holds the class at complete attention.

I discovered, also, that to keep discipline at a high pitch, one must give assignments in the manner of one who expects such assignments to be done on time, and then to call for them at that time *without fail*. Work may pile up for the teacher with grades to be made out, papers to be marked, notebooks to be looked over, besides a probable test in some other subject the student teacher is carrying, but only through that teacher's rigorous sticking to the schedule set will he keep the students on their toes in his class and make them realize that this teacher means business.

Of course, a teacher cannot expect an assignment to be in on time if the students do not understand what the assignment is and when it is to be finished. Many were the times during the first two or three weeks of my teaching that I was met with a chorus of groans when I reminded the students that their speech notebooks were due that day. They hadn't understood. With a little more experience, I learned that clarity in giving the assignment and then frequent repetitions of that assignment were two "musts" to get effective work from the pupils. It is also helpful to have them write down each assignment on a special page in their notebooks so that they will have a frequent reminder of it. Never can too much be done along this line.

If a teacher is trying to keep a class on its toes, he must set a good example by being on his toes. Concentration is essential in a speech teacher. Be always one jump ahead of the class, being sure at the same time that they are taking the same jumps you are and are not running on an entirely different track. Keep them busy and little discipline will be needed.

The teacher must also be on the alert for embarrassing situations

that are so apt to arise in the classroom and deal with them quickly and surely as soon as they do come up. Here is a case in point where I failed rather seriously:

For the program of the Speech Club on a particular Tuesday, the program chairman had arranged a series of dialogues. The students had been handed slips of paper the Friday before, giving only a number and the topic on which they were to speak. No student knew with whom he was to perform. During the program the chairman merely called out two numbers and the two people came up, gave the situation of the little drama, and started in. Imagine my horror when the one Negro girl in the class and a big hulking white boy were called upon to give a scene between a man and his wife! The situation was ticklish—the boy obviously embarrassed, the girl outwardly unconcerned but probably inwardly seething, and the rest of the class in an uproar. It was just fortunate for me that the boy and the girl were good sports and did the best they could under such trying circumstances. I vowed never to take such chances again—it was too risky, both for my disciplinary power and the spirit of the class.

To sum up, under the all-important problem of discipline, I learned: 1, that strict discipline is obligatory to accomplish anything in a speech class; 2, that there must be respect for the teacher gained through his poise, wide reading and complete responsibility for the conduct of the class; and 3, that the teacher must keep on his toes to keep the students thinking and free from the fear of getting into embarrassing situations.

Later on in my teaching course, as the problem of discipline became less prominent, I made a valuable discovery (one which teachers have been discovering ever since education began) that there is no need for discipline to rear its ugly head at all if there is interest in the class. I got my biggest thrill in all my training when I discovered this fact, and it took another drastic situation to hasten the discovery.

The event occurred when the students were working on monologues. They had shown diligence and enthusiasm during the writing of these, but there came the day when they were to be given before the class. I got my first inkling of trouble when no hands were raised for volunteering and soon found out the sad truth that thirty out of the class of thirty-five were unprepared!

I experienced further distress on receiving my usual list of com-

ments from my critic teacher after class, saying in no uncertain terms, "Miss Jones, the attitude of this class *must* be changed!" That night I spent some of the most valuable hours of my college career. I was faced with a real problem and had only myself to rely on.

But the next morning I was prepared. I called on one girl whom I knew would have her work done—she did not fail me. I called on another—she was unprepared. Smiling, I stretched out to her some slips of paper, explaining at the same time that for those who were unprepared I had myself prepared suggestions for monologues which were to be given one minute from the time they were handed out. The girl rose to the occasion and did a very presentable job. What is more, the class was no longer apathetic, but was sitting up and taking notice. When I asked if there were anyone who would like to try next, a dozen hands went up and even those pupils who had already given monologues asked for a chance to see how well they could do with such short preparation. That class period was more lively than any up to that time. The students had needed just such a push as this to set their imaginations moving.

I decided to capitalize on this interest, and asked them to write three suggestions for monologues each, hand them in to me and I would put them into an envelope to be drawn the next day.

I had discovered a student interest—a love for the unexpected—and I felt the utmost satisfaction.

But such stratagems are only temporary. There must be something lasting and satisfying to hold interest for an entire year. The students must be made to see *why* they are doing what they are—what purpose is behind it all. This all falls under the familiar term—motivation.

The direction of the course should first be clear in the mind of the teacher before she can hope to put it over to the pupils. Herein is much of the value of the detailed lesson plans which student teachers are obliged to make out. Each week the remote aims must appear on one of the lesson plans and the immediate aims are to be included in every day's plans. Thus the teacher has ever before him the results he wishes to accomplish during his teaching.

Now we come to his job of putting these aims across to the students. The best way, I have discovered, through neglect of it, is at the first of the course to state in simple terms just what you desire to accomplish and what you are hoping they will gain from the course.

To get student ideas, it is a good idea to have them write a paragraph on what they wish to get out of their study, and then, at the end of the unit, another on what they feel they did get out of it. These papers may tend to be idealistic, but they lead to interesting comparisons.

But whether you have them put their ideas down on paper or not, the students must have a conception of what they are receiving from their work, and what they will be expected to put into it. This must be impressed on their minds by frequent repetition and by really giving them what you state that you are giving them. There should be no discrepancy. I do not mean by this that a teacher must stick to his plans to the letter. If he finds a by-way which interests the student for the moment, he should investigate it—it may prove to be the most effective way of putting his point across.

Now that the students know where they are going, what are they going to find when they get there? They must know that, too. Stimulation along the way should be given in the form of small rewards for good work. When my students began to think that giving fairy stories and folk tales to the class was rather silly and pointless, interest immediately increased when they were told that the best story-tellers would be allowed to give their stories for the first and second grades in the elementary school.

One project that I remember from my experience was particularly rewarding. It happened that Edna St. Vincent Millay was to appear on the Granville lecture course. My advisor informed me of this and counseled me to take advantage of an excellent opportunity. So, two weeks before Miss Millay was to appear, the class began studying her life and poetry. The interest was gratifying. The students knew why they were pursuing this study, and many lively discussions were held on the interpretation of certain of her poems—"Lament" in particular.

We were fortunate in having a woman living in Granville who had attended Vassar with "Vincent," as she called her. The day when Miss Millay was scheduled to speak, I had this woman talk before the class on some interesting side-lights of Miss Millay's life.

I was delighted to find the next day that all but four of my students had attended Miss Millay's program and had made keen observations on her manner of delivery and interpretation of the poems studied. The entire class period was given over to informal discussion which showed me that their powers of observation were

surprisingly keen when they knew what they were supposed to be looking for. They had had their reward in actually seeing and hearing a person about whom they had read so much.

This experience taught me that a speech teacher must be always on the alert for just such opportunities to stir the interest of his class. And I found out something else:—it is through the teacher's own interest that the imaginations of the students will be kindled. I had to be interested in Miss Millay myself (which was not a hard task) in order to get the desirable response from the class. I had to be on the look-out for new angles and novel material, and encourage pupil ideas presented in class. Mental agility, wide observation, and wide reading are necessary to keep up with and a little ahead of the students. The teacher must always be ready to offer suggestions for further development of a topic and enlarge on the topics discussed. If the teacher "lets down," so will the pupils.

Of the adolescent age, Hall, the psychologist, has remarked, "Plasticity is at its maximum, utterance at its minimum." Here then is the age when the speech teacher can exert an immeasurable influence. The students can be molded easily because of their wide range of interests. They have a great store of imagination, but they don't know how to express it. I noticed this particularly in the preparation of my class of original monologues and dialogues. The drafts handed to me showed almost uncanny knowledge of character and naturalness of conversation. But when the same manuscripts were memorized and presented before the class they became stale, flat and unprofitable. The students did not know how to utter these character sketches so as to make us see the character as well as hear his words. Here is where the teacher of speech comes in. He can point out to students bits of technique and give the students confidence in their own ideas which will aid them in expressing what they feel. Such techniques should not be over-emphasized, however, or more self-consciousness will develop. They can be taught in such a way as to enter subtly the subconscious of the student's mind without his being aware that they are present. Again, the teacher must have imagination enough to sustain interest in a project by showing its many angles and ways of development.

Notebooks, posters and other devices are valuable in keeping up interest. They should be subordinate to the main class work. Their value lies in the fact that they are a *visible* example of the quality and extent of the knowledge the student has acquired.

Now we come to the problem of volunteering in the classroom. It has its advantages and its disadvantages in maintaining interest in the discussion. Bright students will welcome it because it gives them a chance to show their superiority while it develops their initiative; dull or self-conscious students will welcome it because they know that if they do not raise their hands, they will not be called on. A medium is necessary here. Volunteering must be encouraged, but, at the same time, careful check must be kept by the teacher to see that every student is given an opportunity to speak, whether the student is looking for the opportunity or not. After all, the aims of the course demand that such backward students have developed in them the confidence which they lack. When they learn that they will be called on to speak whether they are willing or not, the habit of volunteering can be more easily developed in them.

The same is true, as far as I have learned, about the problem of class criticism. Much has been written on this subject both pro and con. Some writers maintain that class criticism breaks down the student morale, makes them less eager to speak, and thus defeats its intended purpose. They advocate that only positive criticism be given in front of the entire class and that adverse criticism be given in written form and in private conferences.

Others see the value in class criticism for the awakening of the students' powers of observation and evaluation, and the maintaining of class attention. It is still a problem to me—I have seen both the advantages and disadvantages demonstrated in my class. Again we can probably only side-step the issue by saying that a proper balance should be kept and that the individual must be taken into account. For some pupils, such criticisms would do good; for others, they would do irreparable harm. At all costs the interest of the class should not be impaired.

Thus, through "learning by doing" I found the characteristics necessary for a good teacher to be: 1, an effective disciplinarian through gaining the respect of students, giving definite and clear assignments and expecting them to be done on time, and through keeping one step ahead of the student's thinking; 2, a stimulator of interest through active participation in the class, wide reading and through the repetition and emphasis of the aims of the course.

Other attributes of a good teacher which came to light during my student teaching can be given. The most important of these, in my opinion, is a sense of humor. Without it your discipline will be a

greater problem than it need be and your class will become stereotyped and "dry."

A teacher needs, too, a sense of fairness. Students resent nothing more than having a teacher show partiality or take unfair advantage of his position.

Closely allied with the last attributes is a spirit of co-operation and help. The pupils will follow a teacher who is a good friend and is willing to spend his time in giving suggestions and advice. Here again there is the question of degree. The teacher must have an extra sense which tells him when to offer aid and when to let the students alone, and, if help is given, where to stop and let the student go on under his own power.

Experienced teachers in recalling their student teaching, may think of it as a "snap" compared to their present duties and may not remember the "growing pains" they had in the process. But I, in looking back on it from such a short distance, feel that it was of inestimable value to me in preparation for future teaching. The problems of discipline, class interest and motivation, class criticism, and volunteering seem much more vital and comparatively clear to me, and my training has given me confidence in myself through knowing that I have done a thing once and can do it again.

These problems are the ones I met in my student teaching. Other students may find themselves confronted with entirely different situations, but my hope is that this article may in some way help them to see their problems more clearly and to realize that their trials and tribulations have been endured by many other student teachers before them.

SPEECH STANDARDS AND SOCIAL INTEGRATION

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AMONG the stars may be observed an on-going developing process which exhibits, according to astronomers, a marvelous unity, order, and precision. An analogous working of natural law is found in the realms still more minute than the molecules and the atoms. According to physicists, there likewise may be observed a

remarkable unity, order, and precision. Matter, when reduced to its ultimate, assumes a form of energy which does not operate by chance, but by certain relations of force. In chemistry, forces work together in nice integrations in forming new compounds. Two atoms of hydrogen and one atom of oxygen, when brought together under certain conditions, result in water, a product very different from either of its constituents. Sodium and hydrocloric acid result in a wholly new compound, salt. A tree grows into something far different than the constituents which go into its makeup. Moisture, heat, plant food, sun rays combine through chemical activity to form a creation of beauty and utility. An animal likewise grows because of contacts and relations with proper elements in the environment, food, heat, light, etc.

All this leads to a fundamental principle observable throughout all nature and the natural sciences, and, in fact, all orders of the universe; namely, that wherever there is creativity, wherever there is productivity, progress or growth, there is at work a process or a factor of unification of forces, of cooperation, of integration.

Just as much, moreover, does the principle apply in the social order and the social sciences. Wherever there is growth, wherever there is progress, there is a corresponding process of integration in the thinking and actions of persons. Men face their problems, evolve solutions of them, and put these solutions into effect. In dictatorships this is done by outside pressure. In democracies it must come within the individuals by a meeting of minds in a search for the best available scientific truth and a cooperation in making that truth prevail. That "rugged individualism" frustrates this process at every point is only too evident as we study the problems which beset us; that social integration must be achieved rapidly and in many directions is likewise evident if we are to solve our problems in time to stave off the dictatorships which have followed the failure of democracy in Germany, Italy and the other fascist states.

Let me be explicit in my definition of social integration; it is a meeting and merging and coalescing of minds and purposes on the basis of the best available truth; it is a process analogous to that which occurs in the chemical reaction when a new compound is derived, or when a plant or animal or other life evolves and grows. It is a coordinating of forces in the situation to permit advance and growth in the social area concerned. At the same time it accommodates and releases individuals in line with their potentialities.

And this brings us to the function of speech, its true function, and perhaps even its only justifiable function. That function is that speech should serve as a social integrator; as the tools which enable attention to be obtained, comprehending and understanding to result, experience to be shared in this meeting of minds mentioned. Through the use of these tools productive relations of person to person, person to group, or group to person are carried out. Without speech, at least without communication, every fruit of civilization would be stunted.

Economic exchange, political organization, truth and the quest and reverence for truth, the beautiful and its appreciation and creation; affection between persons, its enjoyment and cultivation are the result of communication which is essentially the bringing together of minds. All of these activities and processes proceed on the basis of mind meeting mind. This, then determines the standards for speech in all its ramifications. To the extent which any phase of speech facilitates social integration the speech is correct speech and good speech; to the extent that any phase of the speech interferes with social integration, regardless of its technical perfection in other phases, it is poor speech.

The essential element in the speech act is the meeting of minds on the basis of truth. This involves far more than accurate hearing and correct enunciation and pronunciation. Every person has his resistances and biases to facing and accepting facts and reality. This meeting-of-minds process is a cooperative activity and requires a positive effort on the part of the parties in the speech situation to understand each other and mutually to support one another in reaching the truth. John Dewey points out that ideas are perceived only in terms of experience (operationalism).[1] Where intelligence is up to average, experience and social conditioning always determine the degree to which a mind will have the openness, flexibility, and adjustability necessary to understand and cooperate with the other minds in the situation. This openness and flexibility is the central and chief inner skill if speech is to fulfill its true function as a social integrator. Every failure in human relations, every barrier in democratic living goes back to failure on the insides of persons' minds—minds which are rigid, inflexible, inadjustable, and more or less resistant or closed to the ordinarily gentle and feeble insistences of truth and reality.

[1] See John Dewey, *The Quest for Certainty*. New York: Minton, Balch and Co., 1929. Ch. 5.

In relation to the conventional speech standards there are a number of important changes in methods which would need to follow if teachers were to apply this philosophy. If the function of speech is social integration, and teachers set out to improve speech accordingly, there will be three main groups of effects: first, teachers will greatly expand the scope of what is included under speech development; second, many teachers will make certain drastic changes as regards their outlook and treatment of everyday conversation, as well as original speaking, forensics, dramatics, and oral interpretation; third, some teachers will probably need to modify their own behavior in many respects if they are to be suitable models of the subject they teach.

The conventional view is that speech is communication and is to be evaluated in the light of its effectiveness in communicaton, or the exchange of ideas. This view is scarcely adequate when the resistances, biases, and distortions under which persons accept ideas are considered. This standard is not one which necessarily facilitates social integration or better human relations at all; this view may just as well put a strain on the relations and bar cooperative action and completely prevent the sharing of experience which is the chief requisite.

The most beautiful voices and technically correct diction and elegant rhetoric, if used in a way to detract from the message, may raise barriers with every utterance, may promote disruption, may in themselves cause the rejection of the truth. In other words, the speech teacher certainly has a responsibility for the use of the speech tools far beyond mechanical or phonetic, grammatical, and rhetorical proficiency in communication.

If speech is to serve human relations and social integration the common everyday conversation in the ordinary living of the student must be the point of chief emphasis of speech teaching and the speech teacher. At those points wherein the human relations of the pupil are poor are the avenues of approach for her. Invariably the speech tools will be found contributing to whatever degree of maladjustment which exists; either by a too weak or inadequate development of the use of tools to effect suitable relations, or by perverted or distorted development in the use of the tools which result in barriers in the relations and the necessary meeting of minds. For the normal student this lack of power, this perverted use, whichever it may be, will go back to the well-springs of personality develop-

ment, the degree to which the person has been unable to outgrow the constrictions and inhibitions of childhood egocentricity which distort and color all his perspectives and mantain self on the throne. One of the speech teacher's chief methods will be that of a technician in human relations, a helper towards insight, understanding, and mental objectivity.

If social integration is to be a basic criterion, teachers will continue to be exceedingly dissatisfied with the present state of the drama. Although we try to make ourselves believe otherwise, we who are in "educational" drama still largely permit the professional theatre to determine not only our standards and methods, but our functions. There is little compatability between a drama designed to serve the fickle whims of the Broadway and Hollywood box-office and that drama which is identified with the lives and needs of a whole people. The situation now is somewhat the same as it was for the arts in France during the latter half of the seventeenth century. There, according to L. Thomas Hopkins,[2] the arts were limited in their use of the environment to materials that were calculated to please the king, his wife or mistress, and those that aped royalty. Far from expressing concerns of importance to the majority, art glorified the insignificant currents of existence and the elaborate foppishness of court life. ". . . socially significant art of excellent quality is a correlative of articulation between the artist and life. When the artist is able to identify his work with the lives and needs of his whole people, he is integrated into the totality of his time. Neither widespread integration nor significant art can be achieved without adequate integration within the social unit."

There need be no clash between true art in the drama and the speech arts and healthy personality development on the part of the artist. The creative act is the result of efficient and objective concentration related to an area of intensive and wide experience. The greater the productivity of the artist the less his energy is dissipated in self reference. His energy is the more completely held to the work in hand and not deflected to the self. The introvert tendencies which he manifests are of a healthy, objective, and thinking sort; that introversion which comes out in temperament and "star" tendencies, in unwillingness to cooperate, which demands pampering, is not a necessary accompaniment of genius; it is a handicap to pro-

[2] See L. Thomas Hopkins, *Integration*. New York: Appleton-Century Co., 1937. Ch. 8, p. 175.

ductivity both in art and human relations. It requires little research into the lives of geniuses to know that the great majority of the more productive artists were most interesting and socially agreeable indivjduals and not the freaks which exaggerated and inaccurate publicity, which has been given a few exceptions, would imply.

Some of the youth who come into dramatic activities are not well adjusted individuals. But fortunately through drama the potentialities for helping them in their personality problem are as great as, if not greater than, the potentialities for accentuating them. And we know that these potentialities are many. The teacher who holds to the standard that speech must facilitate human relations will help the drama student to utilize his mistakes and errors and inefficiencies to obtain greater insight and objectivity, and hence, control over his behavior. This opportunity to help the student in his total social development also contributes to effective dramatic technic. It is fully as important as anything a teacher may do.

What is to be said of the conventional standards as regards the work in forensics and public speaking if the function of speech is to facilitate warm human relations and social integration? Certainly our work and our attitudes here reflect the predominating philosophy of our present social order of "rugged individualism," a philosophy which in practice not only condones, but accentuates personality distortion. And, this has served to make impossible solving the problems which have accompanied the advance of technology, problems which threaten democracy itself.

However, there are several practices, even from a personality and a democracy point of view which are good in the conventional debating and tournaments and contests. Since the social order is what it is, it is necessary that persons have skills in holding their own as individuals in it. For students whose personality problem is basically one of building courage, the conventional speaking activities are healthy up to the point that winning over somebody else is not made important. Probably there is no activity more effective in building habits of careful analysis and straight thinking (but in a narrow frame) thorough proof, and ability to think clearly in difficult situations, than does the present debating as conducted under our better coaches and instructors. A few instructors appear to be able to make debate a training ground for inculcating good sportsmanship.

But youth must not only be able to get along in the present social order; it must be able to make it better. And this will require a new

kind of citizen. It will require a personality development and intellectual scope which can cope with the problems which have accompanied technology and invention. The essential characteristic of this citizen will be that of a critically minded cooperator. His efforts all focus on finding and applying with others the best scientific facts and truth in the situation. He will not be concerned about being a leader. True, he will be a coordinator of social forces and technics when his ability and circumstances require, but he will ordinarily be subordinating his efforts for a larger task in which he will not be the "leader."

To that school of thought which says that debate should be a search for truth, those who would apply social integration standards say that this is impossible as practiced in the ordinary school situation, because debate does not set up a suitable framework for ascertaining truth.

In fact, the typical debate situation is about the last place where truth would have a chance to be found. A debate in which the speaker sincerely attempted to obtain a meeting of minds on the basis of truth would be an anachronism. All the elements tend to force the speaker to defend a preconceived case, to over-emphasize certain facts and to ignore or depreciate others. These practices are anathema to science, and indefensible from the standpoint of personality.

Truth is relative and is to be found on both "sides" of a controversy. Furthermore, in every problem there are many "sides" and various degrees of "good" and "bad," of "right" and "wrong," just the same as there are varying degrees of white and black. Truth is multi-lateral and multi-ordinal, according to the philosophers and the mathematicians. The scientific attitude is pure objectivity in its cautious judgment.

To that school of thought which says that debate should be a game, and played according to the rules of this particular game, the reply is that the analogy doesn't hold when one attempts to make a game in the use of words. W. H. Kilpatrick says that to play with words is to play with the very integrity of the person; that when the words depart from the heart, the unity of the individual is challenged. "The chief need of the present social order is for men and women of rugged honesty and sound character."[3] Perhaps this criticism gives point to criticisms of debate by Theodore Roosevelt

[3] See *Proceedings Fifth Annual Rocky Mountain Speech Conference.* Denver: Univ. of Denver Bookstore, 1936. Special broadcast to the Conference.

and Woodrow Wilson which were in similar vein. In any event, few of us are satisfied with the type of debater-citizen we are turning out, a citizen who may become eminently successful in the "rugged individualist" sense, but whose sort of extroversion all too frequently appears to make him incompetent to cooperate with others or to render that genuine service in the social order which is so desperately needed and which he could make, if his mental vistas and sense of social responsibility were broad enough to permit.

The standards for speech which have been suggested here greatly enlarge the scope of the speech field and responsibility of the speech teacher. To some persons the enlarged scope of the work implied will appear to be placing all of the woes of mankind on the speech teacher's shoulders. To others the enlarged scope and responsibilities will be a challenge for more significant service in the field of education which such an enlarged view of speech permits.

THE COLLEGE AND UNIVERSITY SPEECH CLINIC: A SURVEY

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THE most striking features of the college and university speech clinic are its recency and the importance of the position to which it has attained. For, despite the fact that a majority of schools have established this service only within the last few years, we already find in one institution a college clinic with an average enrollment of 300 cases, a staff of 17 assistants, and an annual budget of $12,000.

It was with the purpose of obtaining more complete information on the present status of this significant development in the field of speech that the present study was undertaken. Questionnaires asking for information on 24 specific items relating to the most important problems of speech clinic organization and administration were sent to virtually all of the institutions of collegiate rank which listed this service in their 1937–8 college catalogues.

Of the 57 schools to which questionnaires were sent, replies were received from 47. This high percentage of returns testifies to the splendid cooperation of the speech clinic directors, who supplied the

information asked for. In three instances "regrettable" and "unavoidable" circumstances had forced discontinuance of the clinic, so that data are obtainable on a total of 44 institutions.

Many of the outstanding colleges and universities in the country were among those included in this survey. In size they ranged from an enrollment of 350 to 15,000, with a mean enrollment of 4,872. Thirteen were private institutions, 31 were public, including 18 state colleges and universities and eight state teachers colleges. Twenty-four states were represented.

Although speech clinics were established in two state universities as early as 1912, in a majority of cases this service is a comparatively recent development and is enjoying at present the most rapid growth and expansion of its history. That this is true is attested by the fact that in 49% of the schools studied, the clinics have been established within the last five years.

Clinic Membership and Enrollment

In size the clinics ranged from an average membership per term of 10 to an average enrollment of 350. The mean enrollment was 93 per term. In virtually all of the institutions, 93%, the services of the clinic were available to all registered students. In only three schools was the membership restricted primarily to students enrolled in speech classes.

In answer to an inquiry as to whether students were asked to register for speech clinic the same as for a regular university course, 70% of the 43 schools replying to this item answered in the negative, explaining that only special clinic records were kept. The reason for this is probably to be found in the common practice of refusing to give academic credit for corrective treatment received in the clinic. Only three schools allow any credit for this work. For this reason general university registration is not essential.

However, speech clinic is listed as a regular course in the college catalogues or time schedules of 24, or 55%, of the schools studied. In those cases where it is not so listed, it is merely announced in the catalogue or time schedule, or students are made aware of the service available by faculty recommendation or by special publicity.

It is the practice in a prevailing number of institutions, 80% of the total, to render this service without charge to the students. In the nine institutions which do charge, the fees range from a registration fee of $2.00 per term to a charge of $20.00 per quarter. In

the latter case, one unit of credit is given for the work. The mean fee in these nine schools is $8.60 per term.

It is of special interest to note that 68% of all the schools accept cases from among residents of the state who are not students in the school, and more than half of them make no charge for this service. In most instances both diagnosis and therapy are included. Even more surprising is the fact that this condition is more true of the private institutions than it is of the publicly supported ones. Of the private colleges 77% take non-student cases and only 34% make any charge. No explanation for this difference is apparent in the facts presented by this investigation.

The fact that this service is free in a majority of both types of schools may be partially explained when it is remembered that these cases furnish valuable practice and clinical material with which to train students in speech pathology and speech correction. It hardly seems equitable to charge either outsiders or students when they are being used as training material more or less and must of necessity be placed in the hands of relatively inexperienced clinicians. This point of view is reflected in the fact that no school was found to charge more than a nominal registration fee for either students or outsiders where a substantial portion of the clinical work is done by students. The extent to which this work is assigned to students in the various schools will be discussed more fully in a later section.

In addition to the non-student group, which accounts for only 15% of total clinic membership in all of the schools, the clinics draw their membership from a number of different sources from within the school. In one category are those students who come voluntarily to the clinic for help. In all of the institutions this group accounts for an average of 24% of the total clinic membership during any one term. In one clinic the total enrollment is composed of wholly voluntary cases; however, in 16 institutions fewer than 6% of their cases come to them in this manner.

In another group are those students *recommended* to the clinic by a faculty member, adviser, or school administrator. These cases represent an average of 25% of clinic membership. The range in this case is from 95% reported by two schools to less than 6% in 20 institutions. Finally are those students who are *required* to receive clinic help as a result of a speech test, or failure to meet certain standards in speech courses. This group supplies the clinics with 36% of their enrollment. This higher percentage is accounted for

by the fact that fifteen schools draw more than half of their membership from this source and five schools devote all of their clinical facilities to this group.

Of particular note in connection with speech requirements is the disclosure that a total of 12 schools, or 28% of all of the institutions studied, require either a speech entrance examination or a beginning speech course of all students. In addition to these 12 schools, seven others give a speech test to candidates for entrance to the school or department of Education. It is obvious that in these institutions a serious attempt is being made not only to inspect the speech abilities of entering students and to discover those needing help, but also to provide that help for them and to insure that proper advantage is taken of it.

Clinic Instruction and Supervision

With respect to the length of time that clinic treatment is given individual cases, it was discovered that in the various schools an average of 48% of all of the cases remain in the clinic and receive treatment only one school term, 31% remain two terms, and 21% remain more than two terms. In three schools no case remains more than one term, but in six schools all cases are treated for two terms or more.

The amount of time devoted to each case per week varies greatly among the different institutions, ranging from an unusually short period of ten minutes reported by two schools to the remarkably long time of six to eight hours specified by one institution. Of course, these are only estimated averages; the actual time undoubtedly varies considerably in individual cases, being determined by a number of different factors. The mean time devoted to each case per week for all of the schools was found to be one hour and 50 minutes.

Seventy-four per cent of the cases are given individual treatment, only 26% being treated in groups or classes, the average size of which is 9.8 members. Twenty schools, or approximately half of those reporting on this item, treat all of their cases individually, whereas only three schools attempt to conduct all of the clinic work in groups. The remaining clinics provide both individual and group treatment depending upon the type of case involved.

That the majority of cases are in the hands of experienced and competent clinicians is attested to by the fact that an average of 55% of total clinical work, not including supervision, is done by the direc-

tor himself. In fourteen schools, 90% or more of the clinic work is handled by the director alone. An average of 10% of the work in all of the schools is done by other faculty members, 11% is in the hands of paid clinical assistants, while the remaining 24% is handled by students from classes in speech correction who do the work for experience as a part of their training.

Thirteen schools, or 30% of the total, employ an average of 3.8 paid clinical assistants, one institution reporting a total of 17 assistants, one eight, and two schools six each. A much larger proportion of the schools, 66%, each employ an average of 8.3 students who are doing the work for clinical experience. The number of such students ranges in individual cases from one to a total of 17 reported by two schools. It is interesting that as far as can be determined from this survey a total of eleven schools maintain speech clinics but apparently offer no clinical training in speech correction. At least, no students are employed as clinicians in those institutions.

Student clinicians all receive credit for their work, or else they are required to do it as a supplement to class work for which credit is given. The amount of credit which a student may earn for clinical practice alone ranges from one to five credits in the various schools, with two units being the average. The number of terms which a student may do such work for credit varies from one to four terms, with an indefinite number specified by two institutions. The average number of terms was found to be 2.7 for all of the schools. The average time that each student clinician devotes to the clinic is 3.8 hours per week, with a range of from one to 12 hours in individual cases. The averages amount to virtually two hours of work per week for each unit of credit.

In ten institutions students are given clinic cases while taking the beginning course in speech correction. A number of clinic directors expressed regret for this condition but explained that it was necessitated by the limited training which could be offered in speech correction. Twelve schools require that students shall have completed an elementary course before being given clinic cases, and in ten institutions only more advanced students do clinical work.

In answer to the inquiry whether there were any special limitations relative to the type of case that student clinicians were allowed to handle, eight schools replied that there were none. In 23 institutions, however, some effort is made to assign cases on the basis of the training and ability of student clinicians, difficult cases being

given only to advanced and experienced students. Nine schools stated that no serious cases (by which was usually meant stuttering) were given to students. When it is remembered that only 24% of the total clinical work is done by supervised students, 76% of it being in the hands of the director, other faculty members, and paid assistants, it can be seen that the two-fold problem of training future speech therapists and at the same time insuring that clinic cases are being accorded satisfactory treatment is apparently being adequately met in the majority of situations.

Clinical Administration and Financial Support

In all of the institutions without exception the clinic director was a regular member of the faculty with a rank of instructor or above. In 38 schools he was a member of the Speech Department, which department also sponsored the clinic, except that in one case sponsorship was shared with the department of Special Education, in another with Education, and in a third with the Mental Hygiene Society. In three cases the clinic was an activity of the Department of Psychology, and in three other cases the English Department sponsored it. In the main it appears, judging from prevailing practice, that the speech clinic belongs to Speech, although its functions are often involved with activities and problems more closely connected with other departments and services of the university.

In all but 18% of the institutions, provision is made for speech clinic work and supervision in the teaching load of the director, an average of 5.2 hours being allowed for this activity. The range in individual instances was from two to ten hours, with four universities providing full-time instructors for clinic supervision. The amount of time per week devoted to clinic by all these directors averages 15.4 hours.

In no instance of the eight schools in which the director is teaching a full load in addition to clinic is extra compensation given for this added responsibility. This is true despite the fact that these directors give an average of 7.4 hours per week to the work. This situation presents one of the most serious problems brought to light by this investigation.

In over three-fourths of the schools, special funds are available for speech clinic work. In most instances provision is made in the Speech Department budget; in some cases the clinic receives an appropriation from the university directly. Other sources of financial

support include fees, special endowments, and gifts. It appears evident from this investigation that virtually none of the clinics are intended to be self-supporting.

Considering the comparative recency of this provision in the university and college program and its present rapid expansion, it is surprising, and very encouraging, to note the substantial financial support being accorded to speech clinic in a number of institutions. One university clinic, for instance, has an annual budget of $30,000, another $12,000, and still another $10,000, with several reporting budgets of $1,000 and over. The mean annual budget for the 22 schools reporting definite information on this item was $3,507.50. A number of the schools reporting the smaller amounts did not include salaries in their estimates.

Finally, directors were asked whether they were satisfied with the present academic standing and administrative set-up of the speech clinic in their schools. If not, they were requested to state their chief criticisms together with the changes which they would like to see made. While it may seem natural to expect a large number of negative replies from such a question on the grounds that complete satisfaction could be interpreted to mean either acceptance of mediocrity or attainment of perfection, still there is considerable evidence to indicate that those replying to this item took it as it was meant—a request for honest and reasonable comments and suggestions. As a consequence, answers to this question present not only a rather complete analysis of present problems, but may also give some indication of future developments, at least if speech clinic directors have their way.

Sixty per cent of the directors replying to this item reported themselves as not satisfied with their present set-up, though only two or three admitted that they were "very discouraged" or found the situation wholly unsatisfactory. The most frequently voiced criticism appears to arise from the fact that provision for the work has not kept pace with the increasing demands being made upon it. The cry is for more available time, more, or *some,* allowance in the teaching load of the director, more trained assistants, and better equipment and rooms in which to work. Closely allied with this is the plea, voiced by a few, for general recognition and university support.

Others recommend that credit be given for clinic work, or that a general speech requirement be instituted so that some sort of a

"whip" could be held over those enrolled to insure greater cooperation and more substantial results. There is a rather widespread desire to see a closer integration of the speech clinic with mental hygiene, the psychological clinic, and the student health program. One director expressed the opinion that the speech clinic rightly belonged in the medical school.

It is obvious from their replies that the directors as a whole are keenly aware that the need for speech correction is much greater than has as yet been met. Many of them recommend the institution of a general speech test in the school which would effectively single out those students in particular need of help. They are asking for a larger staff so that more time can be devoted to the cases. Many of them speak of broadening the scope of the clinic services to extend, not only to all of the students within the school who are in need of treatment, but also to other speech cases, particularly children, outside of the school who may have no other way of getting needed help. Some speak of coordinating the work in the public schools of the state with that of the college or university clinic, and others suggest a traveling clinic or the establishment of out-patient clinics in various advantageous sections throughout the state.

All of the replies indicate a deep faith in the value of the speech clinic and in its potentialities and there is ample evidence of a staunch loyalty to the work and a willingness to sacrifice for it. There is also apparent an awareness of the complexity of the problems involved, since speech is related to all aspects of the individual and his environment. Hence the plea for understanding and cooperation on the part of the other departments and services of the university or college. That the speech clinic will continue to grow can hardly be doubted, though the acceleration rate of that growth may tend to diminish as the demands are satisfied. However, it is obvious from this study that we are as yet far from the satisfactory attainment of that goal. On the whole, the future of the college and university speech clinic appears quite encouraging and hopeful.

Summary of Findings and Conclusions

A careful study of the facts presented by this survey suggests a number of important generalizations and conclusions:

1. The college and university speech clinic is a comparatively recent development and is at present enjoying rapid expansion and growth.

2. It is the general policy of such clinics to furnish the service free and without academic credit to all of the students within the school. In more than 40% of the institutions the service is also available to non-students on the same basis.

3. Most of the cases are treated individually for an average time of two class periods per week. When group instruction is given, the groups are kept small. Slightly more than half of the cases remain for treatment more than one term.

4. Almost half of the schools studied give a speech proficiency test either to all entering students, or to special groups of students, such as prospective teachers.

5. The clinic director, who is always a regular member of the faculty, does more than half of the total clinic work himself, for which time provision is made in his teaching schedule in a majority of cases to the extent of from half to a third of a normal teaching load in the average situation. The average time spent by each director in clinic amounts to four times the allowance made in his teaching load, taking into account the fact that in a few cases no allowance is made.

6. In more than half of the schools students, usually advanced ones, are employed as clinicians, though their services account for an average of only one-fourth of total clinic instruction. One-third of the schools employ paid clinical assistants.

7. Virtually all of the clinics are subsidized, usually by provision in the budget of the Speech Department, which department sponsors the speech clinic in most of the institutions.

8. It is obvious that the needs for the services which college and university speech clinics are prepared to offer have by no means been met and that recognition of the work and demand for it are steadily growing.

PLAY STANDARDS AT THE HIGH SCHOOL LEVEL

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WHAT standards shall we have for the selection of plays at the high school level? This question has been one of deep concern to this writer for some time. Undoubtedly, the same question has been of deep concern to all who are associated with the production of plays in the high school theatre, particularly among those who want to see better plays produced.

If it is necessary to have standards for the selection of meats, fruit, lumber, race horses, cats, dogs, and petunias, just to mention a few, there is certainly no good reason why we should not have standards for the selection of so important an article as the high school play. The needs for a practical, workable list of play standards can be grouped as follows:

1. To provide teacher-directors with practical, uniform criteria for determining the suitability of plays for high school production.
2. To give added "backing" to those teacher-directors who are producing plays of high calibre.
3. To give playwrights and play publishers more definite information on the requirements of the high school plays.
4. To further the cause for better high school plays, particularly among school authorities.

Slightly over a year ago, this writer took upon himself the task of finding or establishing a list of standards for selecting the high school play, partly to satisfy a personal need and partly to have something to contribute to the Co-ordinating Committee on the Teaching of Drama in Secondary Schools of the American Educational Theatre Association. He was particularly interested in a list of standards that, as someone expressed it, "we can work by and live by," standards that would be of the greatest value to the largest number of teachers, and consistent with the highest aims and aspirations of the high school theatre.

The search began with the reading of various articles in the field of high school dramatics, all of which revealed valuable information. The most helpful material, and the most interesting, historically

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speaking, was found in a booklet entitled, *A List of Plays for High School and College Programs,* published in 1916 by The National Drama League of America. This booklet gave the following standards for the selection of plays:

> Plays for schools should be educational; that is:
>
> 1. They should be acceptable as literature, correct in their historical settings and subject matter, and true in their reflection of the customs and manners of any period, or in their treatment of mythological or legendary subjects.
> 2. Their moral tone should be wholesome and pure.
> 3. They should be free from strained situations and from false sentiments and passion.
> 4. They should present situations and emotions such as can be comprehended and imagined by the pupil-actor.
> 5. They should be interesting to both actors and audience; that is, they should make a strong appeal to human sympathy, whether they are comic or tragic.

Discussion of play standards with various teachers of dramatics revealed two significant facts. One was the indefiniteness of the replies given by some, and the other was the over-emphasis placed by certain teachers on certain requirements. In the first group were those who solved the problem with the statement: "Choose a good play and everything will take care of itself." A few in this group seemed to consider a discussion of play standards superfluous. In the second group were those who, for example, maintained that the one important requirement was the literary value of the play, or its appeal to the child's natural interests, or its value as entertainment, or its availability at a reduced royalty fee. The standards set by many of these teachers were determined in the light of their own personal likes and dislikes, their own teaching experiences and the schools and communities in which they were located. It also became evident that the word "standards" is subject to numerous definitions, some of which can be very original.

The important fact was, however, that while there were differences among these teachers, there were also points of view on which they agreed. This was to be expected, of course. Could it be that among these common points of view was the answer to the question of workable play standards?

Early in May, 1938, the following letter was addressed to sixty prominent high school teacher-directors located in various parts of the country, some of whom were located in the larger cities and others in towns and rural schools:

DEAR DIRECTOR:

What standards shall we have for the selection of plays at the high school level?

I am certain that all of us, including teachers, administrators, publishers, and playwrights who are interested in the growth and development of dramatics in our secondary schools and who want to see better plays produced, will welcome a list of standards, representative of the views held by leaders in our particular educational field. I am equally certain that we want our standards to be practical, so that they will be of the greatest value to the largest number of schools and teachers, and yet consistent with the highest aims and aspirations of the high school theatre.

Please list on the enclosed sheet of paper the standards you recommend for the selection of plays at the high school level.

(Signed) ERNEST BAVELY.

Replies were received from thirty-seven teachers. As was true with the discussions mentioned above, the replies varied in many ways. Some placed much emphasis upon certain standards, while others minimized their importance or ignored them completely. One director devoted most of her report to the advisability of cutting objectionable lines from plays that otherwise are suitable for high schools. A few conveyed the impression that play standards and play royalties were one and the same thing. Again the word "standards" was subjected to various definitions. And again, while the replies differed, there were also certain points on which there seemed to be agreement.

A summary of the replies received is given below. The headings under which the "factors" are listed are used mainly to facilitate grouping. The figure after each factor indicates the number of teachers who mentioned that factor in their replies.

I. *Factors pertaining to the literary value of plays.*
   A. Plays should have literary value. 24

II. *Factors pertaining to the child.*
   A. Plays with situations and emotions understood by the high schoo child. 15
   B. Plays that take into consideration the mental and emotional development of the child. 10
   C. Plays that take into consideration the natural interests of the child. 9

III. *Factors pertaining to the "philosophy" of the play, theme, etc.*
   A. Plays with worthwhile ideas. 5
   B. Plays that are true and sincere in the interpretation of human life. 5
   C. Plays with high moral standards. 3
   D. Plays which have fine philosophy. 2
   E. Plays with universal appeal.
   F. Plays that are clean. 2
   G. Plays that are fundamentally sound. 1
   H. Plays that present a wholesome outlook on life. 1
   I. Plays which define ideas of conduct. 1

J. Plays worthy of becoming a part of the student's spiritual equipment.
K. Plays that are in good taste. 1
L. Plays that appeal to an intellect capable of understanding social and current controversial problems. 1

IV. *Factors pertaining to the educational values of the play, etc.*
A. Plays that provide opportunities for character development. 6
B. Plays that are good material for personality development. 3
C. Plays that are an integral part of the child's education. 2
D. Plays that broaden the child's knowledge of himself and the world about him. 1
E. Plays that provide for growth on the part of the staff. 1

V. *Factors pertaining to the nature of the play, its worth, etc.*
A. Plays that are clever and original. 7
B. Plays that are an artistic challenge to stage. 5
C. Plays that have humor—good clean comedy. 5
D. Plays that have lines worth memorizing. 3
E. Plays that have characters that are vivid and true. 2
F. Plays that are worth working with. 1
G. Plays that don't have all the life wrung out of them. 1
H. Plays with short speeches. 1
I. Plays with no speeches over ten lines. 1
J. Plays with definite contrast of scenes. 1
K. Plays that provide opportunities for varied characterizations. 1
L. Plays that tax—without over-taxing—the abilities of the cast. 1
M. Plays that have plausibility of situations. 1
N. Plays with characters that are very real to students. 1
O. Plays that present a challenge to the imagination.
P. Plays that have strong plots. 1
Q. Plays that have advertising value. 1
R. Plays that do not require too high acting technique on the part of students. 1

VI. *Factors pertaining to the type of play, subject, etc.*
A. Plays with historical background. 5
B. Plays that deal with social problems. 3
C. Plays that deal with adolescent problems. 3
D. Plays of strong romantic action. 2
E. Plays based upon good dramatizations of the classics. 2
F. Plays with a poetic quality. 1

VII. *Factors which should be avoided in the high school play.*
A. Questionable scenes and language.
B. Moral questions. 5
C. Drunkenness. 3
D. Bald treatment of sex. 3
E. Over-sophistication. 3
F. Advanced themes. 3
G. Insanity. 2
H. Unsavory subject matter. 2
I. Pathological cruelty. 1
J. Murder. 1
K. Crime. 1
L. Under-dramatic. 1
M. Over-atmospheric plays. 1
N. Farcical exaggeration. 1
O. Sordid situations. 1
P. Divorce. 1
Q. Plays with "brief costumes." 1
R. "Hocum." 1

VIII. *Factors pertaining to the community.*
A. Plays that are suited to high school audiences. 4
B. Plays that are slightly above the community level of appreciation. 2
C. Plays that lead rather than follow community tastes. 1

IX. *Factors pertaining to the entertainment value of the play, etc.*
A. Plays that have good entertainment value. 6
B. Plays that are good theatre, but not too "Broadwayish." 1

X. *Factors pertaining to the size of the cast, etc.*
- A. Plays with balanced casts. 8
- B. Plays with as many young characters as possible. 3
- C. Plays with ten to fifteen characters. 3
- D. Plays with large casts. 2
- E. Plays with no "stars" in them. 2
- F. Plays with not many characters in them. 2
- G. Plays with at least ten in the cast. 1
- H. Plays with no limit as to age, sex, or size of cast. 1

XI. *Factors pertaining to staging facilities, etc.*
- A. Plays that have simple settings. 10
- B. Plays adaptable to the physical equipment of the school. 6

XII. *Factors pertaining to royalties.*
- A. Plays with small royalties. 3
- B. Plays with medium priced royalty. 2
- C. Plays that can be afforded. 2
- D. Plays with royalties not exceeding $50. 1
- E. Plays with average royalty of $25. 1
- F. Plays with royalties averaging between $15 and $25. 1
- G. Plays with percentage royalties. 1

XIII. *Miscellaneous factors.*
- A. Plays that are on a par with music played by school bands and orchestras. 1
- B. Plays that take into consideration the child's aversion to subtle sophistication. 1
- C. Plays that give variety to the year's production schedule. 3
- D. Plays that interest the director. 2
- E. Plays that students are proud to speak of when they go to college. 1
- F. Plays that have not been worthy of professional production, are usually not worthy of amateur production. 1
- G. Beware of plays written for high schools. 1
- H. Plays that fit good American standards.
- I. Plays by competent playwrights. 2
- J. Plays with director's manual. 1
- K. Plays that will not run deep into debt—bad psychology. 1

With this information before him, the writer was able to formulate a list of standards which seemed to him to express the views of the majority of teachers from whom he had heard. A copy of the proposed standards was sent to each of the thirty-seven teachers for criticisms and suggestions. The replies were as a whole very favorable. Most of the teachers felt that the suggested standards were practical and otherwise satisfactory. Some suggestions were offered regarding the number of standards, wording, etc. Several objected to the statement that "plays be elevating in moral tone," fearing that it could be easily misinterpreted by some with the result that honest and true characters and situations would be barred or mutilated by directors or administrators, with the production of anemic or "namby-pamby" plays as the consequence. Along with their criticisms, teachers were also requested to submit the titles of as many as six plays which they felt met all or most of the proposed standards.

In the light of the criticisms and suggestions offered, the original list of standards was revised and the following draft was presented to the high school division of the American Educational Theatre Association at its Cleveland Convention (1938):

Standards for the Selection of Plays at the High School Level

Purpose of the high school play. The primary purpose of the high school play should be that of furthering the development of the high school child. It should be regarded as a part of the educational process of the school. Its value as entertainment should be given careful consideration, but held secondary in importance to its educational value.

Standards

1. The high school play should have a worthwhile theme, be sincere and true in its interpretation of life, and accurate in its reflection of customs and manners.
2. It should have literary value. That is, it should be written in acceptable language and in accordance with accepted standards of playwriting, and as such it should be emotionally and intellectually stimulating.
3. It should be within the capacities of the high school student to understand and appreciate, taking into consideration the influence of vicarious experience and the student's natural interests.
4. It should challenge the highest creative and artistic abilities of all who are associated with its production, thereby affording rich opportunities for study, analysis and experimentation.
5. It should be good theatre, affording opportunities for sincere acting, and be satisfying as entertainment. It should lead rather than follow the community standards of entertainment and appreciation.
6. It should be free of highly sophisticated or advanced roles, vulgarity or profanity, objectionable subject matter, and sordid and unwholesome presentations of characters and scenes.

Other factors which should be taken into consideration in selecting the high school play:

1. Is the play adaptable to the physical equipment of the school in which it will be produced?
2. Does the play make unreasonable demands upon the play production budget? On the other hand, does it take its proportionate share of the budget, thereby giving the school the highest type of play which it can afford?
3. Does the play fit in with the plays which have preceded it and those which will follow it, giving variety to the year's production schedule?
4. As a dramatic project, does the play afford opportunities for participation to many students?
5. Does the play come within the interests and qualifications of the teacher upon whom the responsibility for producing it is placed?

With these standards was included the following list of plays* which were recommended by the thirty-seven teachers as meeting all or most of the requirements given here. (The figure after each title indicates the number of teachers who recommended that particular play.)

1. Little Women. 9
2. Growing Pains. 9
3. Smilin' Through. 9
4. The Youngest. 6
5. The Late Christopher Bean. 6
6. New Fires. 6
7. The Patsy. 6
8. Seventeen. 5
9. The Romantic Age. 4
10. Sun-Up. 4
11. The Queen's Husband. 4
12. Skidding. 4
13. Spring Dance. 4
14. Merton of the Movies. 3
15. Daddy Long Legs. 3
16. Wings of the Morning. 3
17. The Swan. 3
18. The Importance of Being Earnest. 3
19. She Stoops to Conquer. 3
20. Death Takes a Holiday. 3
21. Shirt Sleeves. 3
22. Nothing But the Truth. 3
23. The Goose Hangs High. 3
24. Remember the Day. 3
25. Tom Sawyer. 3
26. Ann of Green Gables. 2
27. Captain Applejack. 2
28. A Romantic Young Lady. 2
29. Stage Door. 2
30. Prunella. 2
31. Seven Keys to Baldpate. 2
32. The Silver Cord. 2
33. Three Cornered Moon. 2
34. Applesauce. 2
35. It Pays to Advertise. 2
36. Big-Hearted Herbert. 2
37. The Arrival of Kitty. 2
38. The Black Flamingo. 2
39. The Royal Family. 2
40. You and I. 2
41. You Can't Take It With You. 2
42. The Family Upstairs. 2
43. The Charm School.
44. Alice in Wonderland.
45. Parents and Pigtails.
46. Pride and Prejudice.
47. Fly Away Home.
48. Seven Sisters.
49. The Enemy.
50. Mary, Mary, Quite Contrary.
51. The Cat O' Nine Tails.
52. The Rivals.
53. Ladies of the Jury.
54. Miss Lulu Bett.
55. A Doll's House.
56. Hannele.
57. The Man From Home.
58. Mr. Pim Passes By.
59. Hay Fever.
60. The Mummy.
61. The Wreckage.
62. Guess Again.
63. Squaring the Circle.
64. Moonshine and Honeysuckle.
65. The Rear Car.
66. Anybody's Game.
67. The Bridal Chorus.
68. The Wise Fools.
69. Successful Calamity.
70. Polishing Papa.
71. The Red Lamp.
72. The Whole Town's Talking.
73. Princess Make Believe.
74. Heart Trouble.
75. The Barretts of Wimpole Street.
76. R. U. R.
77. Her Husband's Wife.
78. Hurry, Hurry, Hurry.
79. Come Out of the Kitchen.
80. Garden of the Moon.
81. Mignonette.
82. The Miracle.
83. The Cradle Song.
84. Disraeli.
85. Cyrano de Bergerac.
86. Clarence.

*It must not be assumed, of course, that these are the only plays which meet the requirements given here. Neither should it be assumed that all plays listed here *are suitable* for high schools, since most of them represent the judgment of one teacher only. The writer, for one, questions seriously the suitability of some of the plays, not only from the point of view of the high school child, but also from that of the average high school director and the average high school audience. As a whole, however, the list is one which is worthy of study.

87. The Adorable Spendthrift.
88. The Wasp's Nest.
89. American Very Early.
90. Call of the Banshee.
91. The Tightwad.
92. Mummy and the Mumps.
93. The Scarecrow Creeps.
94. The Admirable Crichton.
95. Monsieur Beaucaire.
96. Sherwood.
97. Tweedles.
98. The Road to Yesterday.
99. Pomander Walk.
100. If I Were King.
101. Once There Was a Princess.
102. The McMurray Chin.
103. This Genius Business.
104. Icebound.
105. Blackberry Winter.
106. The Big Pond.
107. Tommy.
108. Outward Bound.
109. The Heavenly Express.
110. Winterset.
111. What Every Woman Knows.
112. Bird in Hand.
113. Wappin' Wharf.
114. Abie's Irish Rose.
115. The Bishop Misbehaves.
116. Berkeley Square.
117. Mary of Scotland.
118. The Wingless Victory.
119. Peg O' My Heart.
Some of Shakespeare's plays

By way of a conclusion, the writer is pleased to report that these standards were adopted unanimously by the Co-ordinating Committee on the Teaching of Drama in Secondary Schools of the American Educational Theatre Association. He is led to believe, therefore, that they give a satisfactory answer to the question which begins this article. He does not wish to infer, however, that what is said here is the last word regarding the question of play standards for high schools. Play standards, like all other standards, must keep pace with the ever-changing needs of the high school theatre. Then, too, it may not be wise to accept the views of thirty-seven high school directors and conclude that what they say represents the views of the majority of teachers throughout the country.

A dramatics teacher for whom the writer has much respect wrote the following statement with which this article should close: "I believe the standards listed here are as perfect as they can be. As I see it, however, the matter of each of these will largely depend upon the individual taste, training, and judgment of each teacher. These vary widely . . . we can't expect people to select better plays who have had no dramatic training in appreciation. Until some very definite laws are set up prohibiting Tom, Dick, and Harry from directing plays—simply because they have the 'last period free'—we can't expect to get much better plays."

PRODUCING THE COLLEGE PAGEANT

BUELL WHITEHILL
University of Pittsburgh

HARDLY any collegiate director escapes the duty of producing, at least once, a pageant for his school. Inevitably there comes a time when the college must celebrate something: its centennial, an academic improvement, the awarding of honorary degrees, or perhaps the dedication of an addition to the plant. Whatever the occasion, it is very good advertising for the school, and fine opportunity for it to display its wares to a willing audience.

Since pageant production, and usually pageant writing, as well, is pretty much out of the average director's line, it frequently presents a hard problem. The director is not used to working with large masses of actors. His experience has been limited to the tight, clearly defined structure of the conventional play. He has always been given a fairly free hand with the selection of material for production. He has quite possibly never had to construct, or rewrite scenes. He may never have seen a pageant, taken a course in, or had previous experience with such a style of production. When he is asked to assemble the college history into dramatic form he will undoubtedly be depressed, but if he has well-grounded dramatic theories and has kept up on professional methods here and abroad, he should be delighted at the opportunity to create something on so large a scale.

Assembling material is tedious, but comparatively simple. Usually there is a history of the college which contains the highlights of the story and will determine to a large extent which past episodes the director will plan to dramatize. If such a history is not available, legislative records and the memories of historically-minded individuals of the community will supply the necessary facts. Old annuals, year books and newspapers of the college will help, too, and correspondences of past presidents, faculty members and students are valuable sources of information. Out of all these elements the author-director may make a unified and running narrative which will be his basis for elaboration.

At this point the production elements step in. Most historical material about the development of the average college is apt to be pretty dull. Certainly it is an extremely fortunate director who can find dramatic material in history, for he is faced with a rigid series

of episodes, inherently uninteresting, unconnected from a technical point of view, which he must make as interesting as possible. Naturally he will turn to the best style of production he can think of, to make his historical data seem, at the moment of production, alive and true. Why not take a leaf from similar productions, although, at first glance, one would not think of any of these as pageants? *The March of Time,* through short, tersely dialogued scenes (connected by rapid-fire narration) succeeds in making news events interesting. The musical revue, because of its pace and diversity of appeal, makes good theatre. *The Living Newspaper* productions of the Federal Theatre Project dramatize such non-dramatic subjects as the AAA and public utilities, and attract large, intelligent audiences. The secret of the appeal of those productions lies entirely in their style: short scenes, frequently accompanied by music, interspersed with larger and more colorful scenes. Every available area of the stage is used for the small scenes, lighting effects are varied as much as possible within the limits imposed by motivation, and humor is introduced to make a point whenever possible. If an audience laughs at the correct time, it is safe to assume that they understand and appreciate.

In our production of a pageant commemorating the college's centennial year, these principles were rigidly adhered to. We reasoned that in no other form of presentation were lack of pace and continuity more frequently excused—and consequently encouraged. We decided to take full advantage of modern developments in sound, audiences' increased familiarity with new techniques in radio and motion picture, and the dramatic quality of changing forms of light. We reasoned that the precedent of long-drawn-out pantomime scenes, accompanied by interminable processions, was a dangerous one to follow, and that interest could best be maintained by applying the best principles of stage production to outdoor pageantry.

Our first step was the choice of a stage and auditorium. These had to be outdoors, for there was no indoor auditorium large enough to seat the expected crowds, and no stage of sufficient size to handle the five hundred actors which we planned to use. We chose a natural Greek theatre, seating four thousand, with an orchestra seventy-two feet in diameter. This was exactly what we wanted, for we had definitely given up the idea of having our stage surrounded by audience. We wanted our action confined to one definite space, and we felt that this would aid considerably in achieving the speed and smoothness which we desired. Much can be said in favor of the Realistic

Theatre of the Soviet Republic, where the audience surrounds the stage and identifies itself with the actors. It might be interesting to produce a pageant in this style. However, we felt that college actors would have great difficulty in adjusting themselves to such a style, and that the rather conservative audience to which we were playing would be bewildered rather than entertained. The spectacular elements had to be presented clearly as well as colorfully, and only by employing some variation of the conventional stage could we be sure that this would be the case.

Having composed our pageant in fourteen scenes, each placed in a different locale, we had to design our setting and plan of production to handle them rapidly and without break. Six of the scenes were interiors, with casts varying from ten to thirty. Three scenes were dances, each of a definite period, designed to help set the date of juxtaposed history and to provide spectacle. The remaining scenes were large group scenes, celebrating the college's development in music and athletics by presenting choral groups and football teams in action. Production plans, settings and the style of writing dialogue all grew logically out of the Greek theatre which we had selected.

A stage seventy feet wide, fifteen feet deep and seven feet high was built across the back of the orchestra circle. This platform was faced with beaverboard, painted a warm grey, and ramps were built up to each side from the wings. The structure was divided into thirds, the two side sections being seven feet high and perfectly level. The center section began at ground level and was enclosed on the two sides and rear by flights of steps leading up to the two side sections and rear. There was only a very small, narrow platform at the rear where the reader was placed, at a slightly higher elevation than the top of the platform. All interior scenes were played on these three platform areas, the continuity of the pageant being arranged so that interior and exterior, or dance scenes alternated. The latter were performed in the orchestra. By lighting each area separately (for, of course, the pageant was produced at night) it was possible to have every scene set well in advance of schedule, with actors in position, and to go rapidly from one scene to another by fading lights from one area to another. It was the *She Loves Me Not—Five Star Final* technique applied to outdoors, and provided a nice solution to the multi-scened production, particularly in view of the fact that none of the privacy and technical advantages of an indoor theatre were available.

Many pageants avoid dialogue. Why, when modern sound sys-

tems are so highly developed? Each acting area had three magnetic microphones placed downstage to catch every sound. Any of these could be cut during exits, entrances or property changes when the area was not in actual use. The sound was amplified beneath the set and broadcast through four speakers, two being placed on either side of the orchestra, facing the audience. The reader, who read transitional data between scenes, was placed upstage of and above all action. He was placed in the exact center and lights were dimmed up on him as they faded out on the preceding scene. Thus there was never a pause between continuity and dialogue. The reader never talked longer than one minute, and his voice, too, was broadcast through the four speakers. In this way a real illusion of scenes coming out of the past was created, with this lone, isolated, figure calling the brief historical episodes out of the darkness, and linking them together with his short bits of description.

As the reader talked, symphonic music of suitable mood was played as background. This music was broadcast over a separate system of much higher fidelity than the public address system used for voices. Two large dynamic speakers, placed in the face of the set on either side, took care of this. New recordings by the best symphony orchestras were used, and the quality and fidelity obtained were startling. The new type amplifier undoubtedly had much to do with that, but we chose to think that the acoustics of the outdoor theatre contributed largely to the purity of tone. Whatever the reason for that, the fact remains that the music added considerably to the interest of the continuity, and at times made ordinary material distinctly dramatic.

Two other sound systems were used: one, by the director, who sat in the audience and talked to the music operator and stage managers, and another by the sound technician, who controlled the volume and frequency of the dialogue scenes. Due to careful planning, good equipment and skillful handling of the controls, voices and music came over perfectly, with none of the distortion so disturbing in the average outdoor broadcast. We were especially careful to avoid the over-amplification of dialogue, and there was none of the blare which we find so frequently in the modern sound film. Actors were able to maintain consistent characterizations without strain, and a general feel of smoothness and naturalness was the result.

Area lighting was taken care of by high-wattage spotlights from the rear of the auditorium, two spots being focused on each area.

Auxiliary lighting from towers at each side and from regularly spaced positions along the inside of the orchestra circle took care of special effects used in dance and group scenes. Variation in color was provided by wheels on the area spots and mixture of primaries from the auxiliaries. Spotlights were used almost entirely because of the dramatic quality of the sharp beam. Two floodlights only were used: high-wattage projectors from the rear, flooding the entire set. Colors were changed in these between scenes, and we found them especially effective in day scenes, such as the football game, because of the fine illusion of sunlight that they created. In general, the spectacular elements of the pageant were provided by interesting compositions in color and form of the lighting and by the decoration of the costumes and wigs. No attempt was made at realism in settings, and properties provided the only means of setting the period of these. The furniture, in general, served to set the historical style, and yet did not interfere with the simplicity for which we were striving. Then, too, by avoiding complicated changes of scenery and properties, we added greatly to the smoothness of production.

In general, one philosophy obtained from beginning to end. Make it fast, interesting and short. Once the production was set, it never ran over one hour—usually it ran 59 minutes. This may seem short, but it was long enough to cover the subject. The action never dragged, and while lengthening scenes and elaborating dances might have made things last longer, we felt that compactness and speed were more valuable than increased quantity. Our original theory was to be as terse as possible and still be dramatic. We felt we had carried this out successfully, and we did not want to tamper with things.

THE INTERPRETATIVE READING FESTIVAL

WALDO W. BRADEN
Iowa Wesleyan College

DURING recent years school administrators have subjected the entire extra-curricular school program to a re-evaluation. As a means of motivation the contest has received the brunt of the attack. They have made such serious charges as follows: too many times the contest becomes an end in itself and not a means to an end and the contest limits an activity to a select group. Wide-awake

directors of extra-curricular activities have suddenly realized that if their fields are to receive future support, they must reorganize them to meet demands of progressive educators. In athletics, in music, and in speech there has been a general trend toward substituting the multi-student activity for the contest idea.

Under the influence of this movement the high school teachers of speech and school administrators of Iowa have begun to question the declamatory speaking program as it is now conducted. In Iowa declaratory speaking is sponsored by a state association which has been organized about sixty years. The state is divided into four districts, each of which conducts a series of four elimination contests. In the preliminary round the schools compete in groups of four. The winners of this contest are permitted to enter the next contest, etc. The district winners compete in the state finals. In the preliminary contest each member school may enter three contestants, one in each of the following: the humorous, the dramatic, the oratorical divisions. All subject matter is presented from memory.

From all parts of the state come such criticisms as follow:

(1) Students are receiving over-training; too much time is spent on the preparation of one selection.

(2) The choice of material for reading is poor.

(3) Too much stress is placed on winning.

(4) The activity is limited to too few individuals.

(5) The participant receives little training which will be of value to him in later life.

(6) The judging is unsatisfactory and expensive.

(7) The speech teacher has difficulty in finding time to direct the activity.

Under the leadership of Dr. Harry Barnes of the State University of Iowa the interpretative reading festival is being experimented with as a substitute for the old-type declamatory contest. The distinctive features of this idea follow:

(1) Forty to sixty schools may participate in each festival.

(2) Each school is represented by three to five individuals.

(3) Participants are asked to read both prose and poetry from manuscript.

(4) No restrictions are placed on the type of material to be read. The participant may use a cutting from a short story, an essay, a play, or a novel; he may read either lyric or narrative poetry.

(5) The teachers of the participants serve as the judges.

(6) Participants are ranked in groups: superior, excellent, average, fair, and poor. The two performances are considered in getting the student's final standing.

(7) In judging, an objective ballot is used. Such items as choice of material, arrangement of material, audience projection, voice control, rhythm, pronunciation, control of bodily activity, and audience response are considered.

(8) The individuals receiving the high rankings are asked to read for the entire group at the close of the festival.

At first consideration this plan seems cumbersome and undesirable from the standpoint of organization. However, the organization is really simple and easily administered. Let us consider a festival of forty schools in which there would be at least one hundred twenty student readers and forty teachers to serve as judges. The contestants are divided into thirteen classes of nine or ten readers. The teachers may be divided into judging teams of three. Either a time limit or word limit may be placed on the material to be read. At 9:00 A.M. all participants read poetry; at 1:30 P.M. they read prose; at 3:30 or 4:00 P.M. the superior readers entertain the group. The classes and judges may be shifted in such a way that no participant will compete with the same group or be judged by the same judge twice. In other words each reader has two opportunities to read, and he receives at least six rankings.

This type of project has already demonstrated many advantages over the old-type declamatory contest.

First, unnecessary competition is eliminated. Since there are no firsts and seconds to be determined, good fellowship is substituted for bitter rivalry. In one festival three or four readers may rank superior or again no one may read well enough to be called superior. From my observation I have concluded that a student works just as hard for a superior rank as for a first place. Certainly the nervous strain is lessened. In fact on the whole students are better satisfied because there is no hair-splitting to rank them.

Second, the festival gives the student an opportunity to hear and to compete with almost twice as many participants; more important is the fact that he is ranked by at least six judges. The increase in judges increases the reliability of the ranking.

Third, the student is encouraged to widen his scope as a reader. To excel in the interpretative festival he must read both prose and poetry. Since memorization is unnecessary, he may prepare more

than one selection. No longer is it necessary for him to select one reading, memorize it, practice and deliver it over a period of three to six months. In the time the student spent preparing one declamatory selection, he may prepare several reading recitals. If he becomes stale on one reading, he may prepare another without fear of memory failure.

Fourth, under this plan teacher and student may develop more satisfactory objective standards. The teacher must take an active part in judging. Both the student and the teacher have an opportunity to compare and adjust standards.

Fifth, the interpretative festival is inexpensive. Under the present declamatory system forty participating schools for one round pay from fifty to one hundred dollars for judges alone. However, by using the speech teachers for judges, this expense is eliminated. Under this plan one festival may take the place of at least ten local contests. This is a great saving in time and money.

Sixth, this interpretative reading is of more value to the student. In later life an individual seldom encounters a situation in which he is asked to read from memory. On the radio, in the business or club meeting, in the sick room, he reads from manuscript. Therefore, it seems more practical to give the student training in oral reading, rather than in declamation.

Seventh, in the festival the judging is more satisfactory. The manager of a declamatory contest in selecting judges faces the problems of finding competent judges and inexpensive judges. The two do not go together. Too many times the so-called expert does not understand the problems of the high school teacher. Certainly the teachers of speech, the individuals who work with boys and girls of high school age every day, should be the best judges. The interpretative reading festival takes advantage of this fact.

During the past three or four years a number of festivals of the type described above, both great and small, have been successfully conducted in Iowa. The State University has conducted a festival each year. High schools have been just as successful. In the past two years a festival of this type has been conducted for the rural schools of Henry County. The teachers have found that it is a great aid in motivating oral reading. Naturally the procedure and judging are simplified. However, for sixth, seventh, and eighth grade pupils the festival is as valuable as for the high school student. Therefore the interpretative reading festival is not just theory; in practice it has been proved valuable in many different situations.

THE FORUM

October 31, 1939.

Editor of THE QUARTERLY JOURNAL OF SPEECH:

In Professor W. Arthur Cable's article on "The [ɒ] Vowel in American Pronunciation" in your October, 1939, issue I find a surprising passage that seems to call for comment to save American phoneticians from discredit in the minds of their fellows throughout the world.

Professor Cable in the course of his enquiry has been reading Daniel Jones "An Outline of English Phonetics" in the edition of 1922—an edition which by the way is quite outdated and has since been revised. He is puzzled by Jones' description of the English [ɒ] sound and says, "I have heard no British speech since my question on this point arose, etc."

Now there was a time when it would have been necessary for an Arizona phonetician to wait until an authentic Briton strolled down the roads of Arizona, but the invention of the phonograph has changed all that. To make sure what Jones meant Professor Cable had only to play through Jones' own recording of the English Vowels and Diphthongs, a record made expressly for that book, and he would have heard exactly the British sound. Or failing that he could have used any recording of Lloyd James or Ida Ward or Lilias Armstrong or any of the London University group, or failing these any of the vast number of recordings of British speakers.

Or if he suspects the veracity of the phonograph he could have availed himself of the International Cardinal Vowel Quadrilateral, that delicate scale by which any vowel can be accurately placed and by which European phoneticians effect exact translation from one language to another.

Professor Cable's report of his researches is the kind of thing that darkens counsel and makes the eminently useful and not difficult science of phonetics the loathing of so many students. There is no profound problem about the [ɒ] sound, certainly none to justify the ponderous enginery of statistics, drills, foot-notes and scholastic subdivision he brings to it. On the cardinal chart [ɒ] is the slightly

lip-rounded correlative of the unrounded (ɑ) just as (ɔ) is the lip-rounded correlative of the unrounded (ʌ). The vowel [ɒ] can be produced automatically by saying "God" with a short vowel instead of "Gawd" with a long one. The effort to shorten the vowel produces a light tension at the sides of the mouth and this gives [ɒ] a specific timber of its own. This should resolve Professor Cable's difficulty about its being both short and different. American speakers say it lower and identify it with (ɑ); English speakers say it higher and identify it with (ɔ), for which reason it was for years thought of in England as a short (ɔ). In America it is the result of trying to say a short, far back (ɑ), or as the actors say an effort to leave the "w" out of God.

That anybody should need Professor Cable's elaborate drills is unthinkable. They are a trip round the world to get to Peekskill.

ROY MITCHELL, *New York University*

Editor of THE QUARTERLY JOURNAL OF SPEECH:

A matter-of-fact vocational teacher, in this large high school of many thousand pupils, called to me one morning as I was hastening to our expression room. "What is it you teach? Dramatic Art?"

"Oh!" I replied, and then, too full for "expression" (my very subject!), I grasped for the rest of the exclamation. "Life! A medium of life for each of these '7000 varieties'!"

He looked puzzled. As I tried to enlarge, I was reminded of Charles Dudley Warner's description of the rapidity of thoughts in a flash of time. I was trying to tell of the "bigness" of the field—helping young humans, through the expression of words, to blend their lives with those around them, at home, in the business office, in the social group, as well as on the platform or stage.

The need for teaching fundamentals of speech to all pupils in a cosmopolitan high school is vital. Each pupil, in his own nook, will be "saying it with words." Those words—expressed and lived—can help take him where he wants to go and make life different for other humans. Intelligibility of speech, attractiveness of sound, variety, sincerity, appeal, persuasion—always prompted by a worthwhile motive, of interest to the individual pupil—can carry youth far.

Whether it's telling of hobbies, "eye to eye;" gathering spirit and voices through group reading of "Come Down to Kew in Lilac-time;" reporting on occupational and vocational books; reading from favorite literature; presenting *Agamemnon* or *What a Life;* or a

combination of all; there's a vista we who teach speech in a public high school must keep—a vista of the great medium of speech in every-day life for each pupil.

Those of you who teach in universities or colleges will little guess the particular difficulty and untold joy of unfolding (through speech) "teen-beings" of all the varying varieties found in a great academic and vocational high school. Printers' ink brought to life! Thoughts well-voiced! Interests of astounding variety awakened! The boy who has failed spruces up. This is his party, for speech is his medium in life. The one who has succeeded finds new strength as "a part of the whole."

Call what we do, "Speaking in Public," "Oral Discussion," "Interpretative Reading," "Dramatics"—we who teach speech in the public high school must develop lives through speech, and speech for life.

EVELYN KLETZING, *Arsenal Technical Schools, Indianapolis.*

To Teachers of Speech in the Central States Area:

The officers and the executive committee of the Central States Speech Association cordially invite all teachers of speech to attend the annual meeting of the CSSA to be held in Terre Haute, Indiana, April 18 (evening), 19 and 20. We who have been working on the program believe we have formulated a program which will be interesting and stimulating.

The central theme of the program is *Problems in Teaching Speech and their Possible Solutions.* Care has been exercised to select problems which, on the whole, concern all teachers of speech whether they work in primary and secondary schools or colleges and universities. To make it possible for teachers to attend meetings of greatest interest to them not more than three sectional meetings have been scheduled at any one time.

The point of view which has been the determining influence in the construction of the program is that most teachers come to the regional meetings for guidance which will make them more effective in their own classrooms. Consequently, the program emphasizes, when possible, demonstrations followed by discussion on the part of a panel *and* the audience. Those in charge of the program hope that all members who wish, will feel free to contribute to the thinking of the group.

Among the problems which have been selected for discussion are the following: meeting the needs of speech defectives throughout a state, teaching of speech in the pre-school and elementary grades, the place of mechanical aids in teaching speech, producing the radio program, teaching speech to the handicapped, directing the play, teaching analysis of questions and problems, and the application of scientific knowledge to the teaching of speech.

Two examples of demonstrations will illustrate the procedure of many sectional meetings. The Indiana Traveling Speech Clinic will demonstrate its procedure with various types of defects. Professor Donald Winbigler of the State University of Iowa will use high school students to illustrate different methods of directing and producing the play. In each case the demonstrations will be followed by a discussion by both panel and audience.

Other parts of the program are in the process of formulation. At this time (November) it is too early for definite announcements.

The Terre Haute House, the convention headquarters, is exceptionally well suited to the requirements of our meeting. The campus of Indiana State Teachers College, which offers additional facilities for the convention, is located within two or three blocks of the hotel. The local committee is hard at work and will do all in their power to make visitors comfortable and happy.

The officers and executive committee of the CSSA feel that teachers in the central area will be amply repaid for attending the Terre Haute meeting.

H. CLAY HARSHBARGER, *President*

NEW BOOKS

The Railroad Problem with Reference to Government Ownership. Compiled by HARRISON BOYD SUMMERS and ROBERT E. SUMMERS. New York: H. W. Wilson Co., 1939; pp. 308. $1.25.

Government Ownership of Railroads. Compiled and arranged by J. WESTON WALCH. Portland: The Platform News Publishing Co., 1939; pp. 164. $2.50.

Uniform with the other volumes of The Reference Shelf series, *The Railroad Problem* presents a comprehensive and unusually well organized treatment of the debate question being discussed this year in most of the nation's high schools. Following a concise analysis of the problem as a whole (which is one of the best presentations the reviewer has read) the book is divided into nine sections: American railroad history, government regulations, the railroad situation today, possible solutions, favoring government ownership, opposing government ownership, war-time control by the government, government ownership in action, and miscellaneous. Each of these contains the usual selected reprints from articles or speeches, yet evidences a care in selection and editing which makes clear the arguments in a provocative manner. The general effect is one of stimulating the debater to further reading rather than yielding summarized tablets of material ready for the debate platform. The section on possible solutions should make the book valuable in problem solving and forensic progression types of debating. The briefs have been placed in the back of the book and are followed by a serviceable annotated bibliography. As a whole the volume reflects credit to its editors and compilers.

Government Ownership of Railroads is one of the numerous handbooks for debaters which annually appear on the market. It should not be confused, however, with the many which have brought severe censure to that class of publications and which feature pre-written speeches and questionable strategy for the "overworked debate coach." This volume, well printed and durably bound, attacks the railroad problem from the educational viewpoint and in a dignified manner. Throughout it seeks to teach sound debate practices as applied to a specific question. The sections are entitled, Study Outline, Briefs, Evidence File, Debating Methods, and Who's Who of Authorities. The reader could wish for briefs which are not quite so admittedly phrased around the conventional stock issues, and for a more adequate Who's Who of Authorities. The latter section is limited by the compiler to the information contained in the periodicals carrying the original articles or to that contained in *Who's Who in America*, and is meagre in several instances. On the other hand, attempts to adapt the material to problem-solving and cross-examination types of debate are distinctly commendable. Probably the greatest service of the book lies in the well-selected notes taken from sources not available to the many small high schools which find themselves debating the railroad problem.

JAMES N. HOLM, *Kent State University*

The United States and War. The Reference Shelf, Vol. 12, No. 8. Compiled by JULIA E. JOHNSON. New York: The H. W. Wilson Co., 1939; pp. 179. $ .90.

Chain Stores and Legislation. The Reference Shelf, Vol. 12, No. 7. Compiled by DANIEL BLOOMFIELD. New York: The H. W. Wilson Co., 1939; pp. 466. $1.25.

The Reference Shelf has made two worthwhile additions to its valuable list of books containing pertinent material on important questions of today. *United States and War* is a compilation of recent (most are 1939) articles, speeches, and excerpts by contemporary leaders concerning our immediate foreign policy. These attempt to analyze what our present policy is as well as to express opinion as to what it should be. The material is arranged under headings which include subjects such as American foreign policy in general, neutrality, war referendum, national defense, China and Japan. An excellent bibliography arranges sources under these same headings. The proposition, "Resolved that the adoption of a strong foreign policy against aggressor nations and the projected program of increased national defense be approved as best tending to keep us out of war," has a detailed brief of arguments pro and con. Dealing with a subject which was important enough to convene our Congress in special session, which remains highly controversial despite recent lifting of the arms embargo by Congress, and which concerns the major debate topic of the year, the timeliness of this book is apparent.

Chain Stores and Legislation comprises an abundance of worthwhile material on a subject which commands much attention on the domestic scene today. This book leaves little wanting in the way of thorough comment and source material on all phases of the chain store question. Business and public leaders express enlightenment and opinion on the general problem of chains and their relation to various other business institutions such as the small retailer and independent, the supermarket, the voluntary chains and co-operatives, the farmer, and the monopoly question. Chain store legislation is considered with material explaining the chain's fight in the courts, the Robinson-Patman Act, and the recently introduced Patman Bill. Full texts of these bills and other valuable material appear in the Appendix. A detailed brief of affirmative and negative arguments on the question, "Resolved that the chain store system of distribution is beneficial to the interests of the public," as well as a thorough bibliography on all phases of the subject, rounds out the contents.

The author's claim in his Introduction that "This book will be found to be the most comprehensive source book of material on the subject now available" seems to be justified.

HAROLD P. ZELKO, *The Pennsylvania State College*

Debate Index (New Edition Revised) The Reference Shelf, Vol. 12, No. 9. Compiled by EDITH M. PHELPS. New York: The H. W. Wilson Co., 1939; pp. 130. $ .75.

Coaches, debaters and others who have occasion to look up material on controversial issues of recent times will find this new revised edition of the *Debate Index* most helpful. The book contains nearly 500 subjects with refer-

ences to where comment and debate on the subjects can be found. It includes the references indexed in the 1932 edition and its 1935 supplement, bringing them up to date and adding new material. On the whole the references are well chosen and include sources for college and radio debates, editorial comment, speeches, bibliographies, briefs, etc., on the subjects indexed. The references are to publications such as *Reference Shelf* volumes, *The Debater's Handbook Series, Intercollegiate Debates, University Debaters' Annual, Debaters' Digest,* and many other well known publications of debates and other forum presentations.

Some of the references are not to the most widely known publications and sources, yet they seem to be chosen with particular concern for their authoritativeness in their field. The author helps the reader to locate sources in a section titled, "Materials Analyzed." Possibly this section might be augmented to include the complete list of all materials in the *Index*. It might also be an improvement if some of the headings included more references. Titles such as "Czechoslovakia," "Daylight Saving," and "Dramatic Censorship" refer the reader to only one source for each. The references under United States "Defenses," "Economic Policy," "Foreign Relations," and "Neutrality" are exceptionally good and most useful today.

HAROLD P. ZELKO, *The Pennsylvania State College*

You Sell with Your Voice. By E. C. BUEHLER and MARTIN MALONEY. New York: Ronald Press, 1939; pp. VI + 93. $2.00.

This book will serve its purpose—which is not to be an academic text book, but a source of stimulation for salesmen in the field. In the slangy, casual, exclamatory style which the typical college professor considers the typical business man to favor, the authors seek (1) to convince their readers that a good voice has commercial value, and (2) to present a simple plan of voice improvement, which can be followed without outside aid by any one who agrees with their first point. With such a purpose, should they be blamed for listing the vowels as "a-e-i-o-u"? (p. 78, corrected, pp. 81-82.) Or for hinting that the main resonator is "the mask or front part of your face"? (p. 76.) Despite an almost patronizing popularization, the book will do good.

ROBERT T. OLIVER, *Bucknell University*

A Drill Manual for Improving Speech. By WILLIAM NORWOOD BRIGANCE and FLORENCE M. HENDERSON. Chicago: J. B. Lippincott Company, 1939; pp. xxi + 246.

This is an excellent book. It should be welcomed with enthusiasm by teachers of speech improvement everywhere, perhaps especially in places where foreign languages influence the speech of students, but not less in other communities.

For a number of reasons, this drill manual seems to be the best of its kind. In the first place, the approach, the techniques, and the drill materials have been chosen after extensive experimental teaching by a number of teachers. This reviewer is interested to see that the results of these experiments in Hawaii corroborate observations made in Brooklyn. (*Cf.* West, Kennedy and Carr, *The Rehabilitation of Speech,* Chapter XXX). Another triumph is that

the authors have succeeded in describing the sounds of American English adequately without turning their drill book into a text book on phonetics. The descriptions give the essential facts, with diagrams, but they are not technical. The teacher is not relieved of the main responsibility for presenting the sounds. And, further, the authors express no preference for one American dialect over the others. Eastern, Southern, and General American sounds are presented in parallel, and the variations in usage pointed out. Throughout the book, both diacritical markings and symbols of the phonetic alphabet are used side by side.

And, finally, the basic drill materials have been thoroughly worked out according to a plan dictated by the results of experiment, in a progressive manner which must have required a great deal of painstaking labor. First come exercises in rhythm, then consonant sounds, then vowels, diphthongs and triphthongs, and lastly combinations of consonants. In each section after the first, no sound appears which has not already been described and practised. "The power of the book," says the authors, "lies in this arrangement." The student is not frustrated in the early stages of his training by meeting obstacles which he is not equipped to surmount.

The basic drills are followed by some two hundred reading exercises for practice in rhythm and articulation. These selections are gay, wise, witty and stimulating, and, best of all, they are indexed by author, by title, and by the sounds which they contain.

The book is unusually handsome in appearance, and seems to be designed to withstand the constant handling that a drill manual meets in use. It is thoroughly indexed. The authors and publishers are to be congratulated on the production of a sensible, well-founded, thorough, well-made book. It should be widely useful in schools and colleges.

WILLIAM J. TEMPLE, *Brooklyn College*

Speech Correction, Principles and Methods. By C. VAN RIPER. Prentice-Hall, Inc., 1939; pp. 434. $2.50.

As stated in the preface, the author hopes that this book will aid in the movement toward the systematization and organization of scattered and unsystematized knowledge of the principles and methods of Speech Correction.

The first five chapters (pp. 1-92) discuss speech handicaps and the need for speech correction, the nature, and the development of speech, recognition and prevention of speech disorders, and the speech defective. Chapters Six, Seven, Eight, and Nine (pp. 93-182) deal with the speech correctionist and general procedures in treatment, the case history, special tests and examination methods, and speech tests. The last six chapters (pp. 183-428) a little more than half of the book are devoted to methods of treatment of the child who has not learned to talk, articulatory disorders, voice disorders, stuttering, cleft palate speech, bilingualism and foreign accent.

The critical and discerning reader will note many inconsistencies in thought, questionable statements given as facts, considerable illogical thinking, and important omissions. The following are a few examples:

1. In the various citations of the numbers, and the relative frequency of the various speech defects, one finds the following inconsistencies:

"There are one and a half million Speech defectives of school age in the U. S." (p. 6)

"There are approximately 1,400,000 stutterers in the U. S." (p. 317)

". . . it is probably safe to say that of five thousand cases of serious Speech defects, approximately twenty-five hundred will be articulatory cases, fifteen will be aphasics, and the rest will be about equally divided between disorders of rhythm and phonation." (pp. 53-54)

"More than 70% of all Speech defects are articulatory." (p. 208)

"Voice disorders account for 10 or 15% of the Speech Correctionist cases." (p. 269)

2. Examples of questionable statements:

"The average Speech defective student is retarded one year in school because of his handicap." (p. 7)

"The ages at which the various sounds are mastered are given for the average child . . ." (p. 48)

"The use of breathing exercises in the treatment of stuttering has been generally discarded by most clinicians." (p. 322)

3. Illustrations of illogical thinking:

If breathing exercises are omitted in the treatment of stuttering, how does Professor Van Riper condition or remove the stereotyped reaction patterns of the respiratory muscles that so frequently accompany the stuttering spasm?

In Chapter One the speech defective is characterized as having an "abnormal personality," as "maladjusted," being "social and economic misfits," who are "neglected" and "forgotten." The following is offered as proof that the speech defect can foster personality deviations. "The large number of speech defects found among behavior cases in our training schools, reformatories, and mental institutions is one proof of this." (p. 7) The causal connection is not explained. If the characterization of the speech defective is true, why would the first step in the remedial procedure for articulatory defects (which includes 70% of all speech defects) be to convince the speech defective that he has errors which he must eradicate? (p. 208)

Similarly, if voice defects reflect physical, mental and emotional states (pp. 274, 277, 278) then the question arises as to how the voice defect as such fosters "speech cripples," "social and economic misfits," and "maladjusted personalities."

4. Statement of a few important omissions:

The mechanics of speech are considered under the headings of respiration, phonation, resonation, and articulation (Chapter 2.) There is no mention of the brain as the center of coordination, symbolization, association, and initiation. Practically all neurology is omitted. Yet the underlying philosophy and treatment of the entire book is strongly psychological in nature.

There is only a partial listing of the important muscles of the face, tongue, jaw, velum, and larynx. Little or no specific physiology is given. Many teachers and students will, no doubt, be pleased by the omission of the scientific background in anatomy, physiology, and neurology. However, because of this omission the book will be of little value for those who are working with the organic speech defective such as the spastic, the deaf, or deafened, the aphasic or the mentally retarded. Possibly the weakness of Chapter 2 can be explained as an attempt to simplify the basic scientific information. The discrepancies may be due to thinking about stuttering and writing about general speech

defects. The valuable contributions of the book are to be found in the chapters on methods; especially is this true of the chapter on stuttering. It is one of the most thorough, comprehensive, sympathetic, as well as sane and practical discussions of this subject that I have ever read.

Irrespective of the above critical comments, my total impression of the book is a most favorable one, and it is my guess that it will greatly exceed Professor Van Riper's modest hopes. Although it contains little that is new in thought, the concise organization and presentation, the simplicity of language, the educational approach, the emphasis that is given to methods and techniques, and the excellent manner of describing the references at the end of each chapter, will be welcomed by parents, elementary and high school teachers, as well as speech correctionists.

GEORGE A. KOPP, *Teachers College, Columbia University*

Correcting Nervous Speech Disorders. By M. F. GIFFORD. New York: Prentice-Hall, 1939; pp. XV + 197. $2.85.

A reader may disagree with the point of view presented by Mrs. Gifford in this clearly written and well illustrated book, but he will have little cause for not understanding it. The avowed purpose of the book is to present the technique for the correction of stuttering (the author prefers the term stammering) that is practiced in the California public schools. Without sacrifice of scientific accuracy, Mrs. Gifford describes the technique adequately and succinctly, so that the classroom teacher, and the administrator as well as the speech therapist may follow the indicated procedure.

The term "nervous speech disorders" is used by Mrs. Gifford to include all speech impediments having a psychological origin. The author, however, is especially concerned with the problem of stammering which she considers to be a problem of emotional maladjustment involving the whole personality. She holds that spasmodic disturbances of the speech tract are expressions of emotional maladjustments. Because the speech symptoms are more readily observable than the underlying cause, parents as well as children dwell upon the former with a resultant morbidity which is manifest in word blocking. The author's goal in her treatment of stammering is to replace the "speech or word blockade" by a "fluency pattern." The "fluency pattern" is attained by having the patient replace the "fixed idea" which is stammering, with an opposite idea, "embracing the still feeling, the relaxed body, and the breathy outpouring through the passive mouth" (p. 41). Under the new conditions "every spasm disappears and speech flows smoothly" (p. 41). How to arrive at these conditions is the burden of the greater part of the book. Complete lessons are presented which the patient and speech correctionist may easily follow.

The present reviewer has observed the practice of the techniques advocated by Mrs. Gifford and has seen several stutterers at least temporarily relieved of their speech symptoms under the guidance of correctionists who were applying what were essentially her principles. The reviewer, however, is not at all convinced that any stutterer was really *cured*. Let us accept Mrs. Gifford's basic premise, implied in the very title of her book, that *stutterers are neurotic*. Neurotic persons, we know, are highly susceptible to suggestion. Indeed, their neurotic symptoms may very well be considered symptoms of their sug-

gestibility. Such symptoms may include functional dysphonias, paralyses, etc. In the case of stutterers, Mrs. Gifford holds, they find themselves unable to use speech mechanisms which are organically intact (p. VII). Now, neurotic persons are *relieved* of their symptoms through distraction and suggestion. Mrs. Gifford, in working with stutterers, uses distraction and suggestion techniques (breathy voice, slow rate, induced calm) which have a background in speech. But may not any other techniques which are applied by properly respected therapists to suggestible individuals be equally successful in relieving them of their neurotic symptoms? May it not be that speech training relieves a stutterer of his symptoms because such therapy is socially acceptable and of great suggestive value? If stuttering is a symptom of a neurosis—though we have *no reliable experimental evidence* to indicate that pre-pubertal stutterers at least are any more neurotic than non-stutterers—then we cannot hope to cure stuttering. At best we can relieve a stutterer of his speech symptoms and hope that the next set of neurotic symptoms he acquires—and he will acquire them if he is neurotic—will be less disturbing to him and to his environment than his stuttering.

JON EISENSON, *Brooklyn College*

The Personality Structure of Stuttering. By JAMES F. BENDER. New York: The Pitman Publishing Co., 1939; pp. XVI + 189. $2.00.

The Personality Structure of Stuttering undertakes to answer two questions of fundamental importance in regard to the stutterer. The questions are, (1) Do stutterers present more disturbances of personality than non-stutterers, and (2) Do stutterers have personality traits which distinguish them as a group from non-stutterers? To answer these questions Dr. Bender first surveyed the results of current research on stuttering, especially the literature dealing with the post-pubertal stutterer. After presenting the findings, and at times reconciling the results of studies by different students of research, which at first examination seemed to be contradictory, Dr. Bender presents the results of an experiment with a group of 249 College male stutterers and a control group of non-stutterers to whom the Bernreuter Personality Inventory was administered.

The results of the survey of current research indicate that stutterers differ from non-stutterers in essential physical, sensori-motor, and mental traits. An analysis of the results of Dr. Bender's study reveals that as measured by the Bernreuter Personality Inventory, stutterers as a group are more neurotic, more introverted, more submissive, less self-confident, and less sociable than non-stutterers.

It is important to note that the author confined his experiment to a post-pubertal group of stutterers. By doing this, Dr. Bender assured himself of a group of subjects who were essentially similar in educational background and intelligence, and, perhaps more important, of individuals who had been stuttering for a long enough time to be fully aware of the social significance of their speech handicaps. We mentioned earlier that Dr. Bender occasionally found it necessary to reconcile seemingly contradictory experimental results. For example, Dr. McDowell, in her study of the *Educational and Emotional Adjustments of Stuttering Children,* (Teachers College Bureau of Publications, New York, 1928) did not find her group of stuttering children any less well adjusted than her non-stuttering group; whereas Wendell Johnson in his study

of "The Influence of Stuttering on the Attitudes and Adaptations of the Stutterer" (*Journal of Social Psychology*, 5, 1934, 415-420) found that mature stutterers had significantly more adjustment problems than mature non-stutterers. Dr. Bender believes that Bluemel's theory of primary and secondary stuttering may explain the difference. The post-pubertal stutterer shows evidence of personality maladjustments because of his own reactions to his speech handicap. "The older child is likely to be afflicted with secondary symptoms because of the demand of fluency in most socialized speech situations" (p. 56).

To this reviewer, the special importance of Dr. Bender's study lies in its basic implication for the speech clinician. To quote Dr. Bender: "When stuttering is found to be co-extensive with a variety of personality maladjustments —it is reasonable to conceive of the rehabilitation program in broader terms than only phonetic drills, breathing exercises, and relaxation techniques." (p. 145). The speech clinician working with adult stutterers, must be a psychologist specializing in speech work, one able to rehabilitate the entire personality as well as the speech of the stutterer.

JON EISENSON, *Brooklyn College*

Voice and Speech Problems. By LETITIA RAUBICHECK, ESTELLE H. DAVIS, and L. ADÈLE CARLL. New York: Prentice-Hall, 1939; pp. xxviii + 559. $1.60.

The new edition of *Voice and Speech Problems* is expanded (from 469 to 559 pages). As the authors point out in the foreword, the revisions "are based on suggestions and advice generously given by scores of teachers who have been using the first edition of this book. They represent modifications and additions in both arrangement and material."

The authors state that their aim has been to "begin with types of speech in which everyone engages, and proceed to those speech arts which are more or less confined to the specially talented." In this manner, the authors have tried to meet the criticism leveled at the first edition—that it failed to stimulate the gifted student by providing for individual initiative. Additional material for this group has been included in the chapters on group discussion, acting, and choral speaking. However, the section on original speech making remains one of the weakest parts of the book.

In the phonetics chapter additional exercises and comparative vowel drills have been added. The writer of this review is somewhat dubious about the feasibility of devoting approximately one hundred pages of a high school speech text to a study of phonetics. The authors state that the bulk of the material included is suitable for class room work with normal high school students; however, the material on phonetics appears far too advanced and too detailed both for the needs and for the abilities of the average high school boy or girl.

The book is written, for the most part, from the point of view of the student and is clear and simple in style. Many teachers will welcome the use of direct assignments, pertinent to the various parts of the text.

LORETTA A. WAGNER, *Brooklyn College*

Taking the Stage. By CHARLOTTE CROCKER, VICTOR FIELDS, WILL BROOMALL. New York: Pitman Publishing Co., 1939; pp. 339. $2.00.

The authors wrote *Taking the Stage* on the premise that "a program of expressive self development and a handbook on the techniques of dramatic art

may draw strongly upon each other." They hold to the very excellent belief that "the general student needs the expressional growth which an actor's training provides."

The book is divided into three distinct parts. Around a hundred pages are given to Part I, "Technique of the Actor." The first five chapters deal with generalities of expression; the last seven chapters deal with specific problems. Many fine points are presented—and well presented. The writer obviously knows fine points of acting. Some chapters are too sketchily handled. For instance, in Chapter Six—the "Craft of Speech"—some statements might be misconstrued because of brevity. Obviously, however, a thorough treatment of an actor's technique can not be presented in one-third of a book.

Part II, "Mono-theatre—Materials and Techniques." Excellent "material" and a most interesting survey of technique. The author dares to draw definite limitations in the discussion of Technique. Many will not agree with these limitations (for example the discussion of Use of Movement in "Play Reading" on page 157) but every student will appreciate the difficulties involved in the statement of a point of view.

The Staging of Poetry, Musical Reading, Lecture Recital, Lecture Demonstration, Play Reading, Imitations, Impersonations, Monodramas, Literary Monologues, Soliloquies and Story Telling are considered in a most interesting manner. It is an unusually good presentation of Story Telling.

Part III, "Dialects." Fifteen foreign language dialects and five American folk speech types are considered. Three chapters—"Mastering Dialect," "Basic Equipment for Dialect Mastery," and "Exercises for Dialect Mastery"—deal with the basic problems involved in the study of any dialect.

The recommendations that a student must: "attune his ear to sounds in words and connected speech;" "hear the differences in the speech tunes and rhythms of the dialect;" "catch the quality, which stamps native voice textures" and "keep to the practice of only one element at a time" are excellent. But the sound systems, the lists of words, the discussions on intonation, timbre, rhythm, stress, and so on, that follow the first three chapters cause us to wonder if two of those four recommendations can be followed.

Many questions concerning Part III arise: Why isn't the I.P.A. used for the American Folk speech chapters since effective use of the book makes a knowledge of the I.P.A. necessary; why were five folk dialects selected to the exclusion of others; could not some means have been worked out whereby "tunes and rhythms" could have been more effectively presented; if the stress isn't placed on individual sound pronunciation—despite the previously mentioned recommendations;—is enough practice material used; should there not be a great deal more material illustrating "sounds in words and connected speech" (connected speech particularly) and "speech tunes and rhythms?"

Certainly all people will not agree concerning dialects. But we question such statements as: the Spaniard tends to accent the "most final syllables" and a Frenchman would say, "A coat you need, yes?" We hear the Spaniard "tending" to accent the penult rather than the final syllable. We believe that a Frenchman, in this or a similar construction, would put the pronoun subject first—"You need a coat, yes?"

The ten monologues included are better than the usual monologues on the

market. We wish that they might have been utilized during the discussion of dialects as they were during the discussion of writing monologues.

In the Preface the authors state that they "feel it incumbent upon them to express their appreciation to Miss Gertrude Johnson for the inspiration of her pioneer book, *Dialects for Oral Interpretation*, and particularly by her comment that some day someone would carry her little study (of dialect) to an ampler conclusion. We can but hope we have satisfied her and the many students of dialect who may have echoed her 'open letter' suggestion."

In my estimation the book does not reach this "conclusion." Most of the attention (Part III) is given to individual *sounds* of a given dialect. Hence there is not enough consideration of "tunes" and "rhythms." There is a need of more illustrative material so that a student can practice "one element at a time." Lack of definite practice situations and material is the one major short-coming of the book. "Everyone" will have difficulty making use of many excellent ideas presented in the book.

However, there are any number of reasons why one should have this book. It is broad in its scope; it is laden with interesting and helpful facts; it is challenging; it is, with a few exceptions, clearly and interestingly written. *Taking the Stage* deserves careful consideration.

HARLEY SMITH, *Louisiana State University*

Shakespeare. By MARK VAN DOREN. New York: Henry Holt and Co., 1939; pp. 336. $3.00.

Mr. Van Doren's book, perhaps more than other studies of Shakespeare, will appeal to students of spoken English, because of the author's sensitivity to the sounds of language. The speech specialist will turn with interest to the discussion of Othello whose "vowels and consonants are the heavy ones," or of Shylock whose voice "comes rasping into the play like a file," or of Cleopatra who pronounces words "in which the light sounds of *i*, short *a*, *s*, *st*, and *ing* predominate." The reader interested in Shakespeare on the stage will profit from Mr. Van Doren's lively appreciation of the poetry in the plays.

This book does not try to rival Lawrence, Bradley, Stoll, or the others. The author's purpose is to consider the plays and poems "as human documents and as works of art." He set out, "with neither novelty nor convention as my guide, to say the things that seemed to me essential." Two things, the reader concludes, apparently seemed most essential: each of Shakespeare's plays has its own peculiar significance; and, the plays, as poems, can stand by their own strength.

Each of the dramas (treated more or less chronologically) has its own chapter. In these chapters, Mr. Van Doren puts his finger on what he considers to be the most significant qualities of each play. Lesser plays as well as greater ones are fairly discussed. The gap in the middle of "The Winter's Tale," for example, points up "the opposition between age and youth, cruelty and goodness, jealousy and faith;" "Cymbeline" offers us Imogen, "one of the greatest women of Shakespeare or the world;" and "Henry VI" is the point from which Shakespeare "traveled toward his later plays." Though always respectful and appreciative, Mr. Van Doren does not cower before the masterpieces. "King Lear," he finds, has only a short beginning and a long

end, no middle. "Romeo and Juliet" is crowded with cleverness and "keeps the odor of ink." With unusual emphasis, Mr. Van Doren gives less space to "Hamlet" than to the other major tragedies. He brushes aside the "questions" concerning Hamlet with the statement: "He is an enigma because he is real. We do not know why he was created or what he means. We simply and amply perceive that he exists."

The most notable departure from traditional criticism is in the emphasis on poetry. One chapter is devoted to the non-dramatic poems—a rare thing in books on Shakespeare. Mr. Van Doren lauds the verse in "Richard II" and says of this play: "It is the work of an awakening genius who has fallen in love with the language he writes." He notes the symphonic quality of "King Lear," the excellent poetry of Hotspur and the prose of Falstaff, the rhymes in "The Comedy of Errors" which "rattle like bleached bones," and the mighty rhetoric of "Julius Caesar" as opposed to the poetry of "Antony and Cleopatra." This latter play, Mr. Van Doren feels, "contains perhaps the richest poetry Shakespeare wrote." Without analyzing imagery or metrical devices, *Shakespeare* calls attention to the magnificent poetry of these plays. If the author overemphasizes this quality, he may be forgiven on the grounds that too often we neglect the verse in favor of the psychology.

Although Mr. Van Doren claims in the Introduction that he has no specific theory to expound, the total effect of the book seems to say on his behalf: Shakespeare, who was a penetrating observer and a master dramatist, was, above all, a great poet.

LELAND SCHUBERT, *Madison College*

Modern Theatre Practice. (Second Edition) By HUBERT C. HEFFNER, SAMUEL SELDEN, and HUNTON D. SELLMAN, with an *Appendix on Costume* by FAIRFAX PROUDFIT WALKUP. New York: F. S. Crofts & Co., 1939; illustrated; pp. 425. $3.00.

In order to increase the usefulness of their theatre handbook, the authors and publishers have added 45 pages on costume and make-up by Mrs. Walkup. Except for an expanded bibliography of these two subjects, *Modern Theatre Practice* is otherwise unchanged in the new edition.

It would be pleasant to be able to say without qualifications that the Appendix makes the book a complete text on the more important aspects of play production, but Mrs. Walkup's contribution suffers by comparison with the specific handling of the body of the book. Her discussion of make-up is extremely general; she is more specific about costume, but even so leaves much to be desired. One might question also her organization of the material; she treats costume and make-up together under four headings: Relation to the Production, Planning, Execution, and Organization.

Though the Appendix is useful as far as it goes, one wishes it might have added considerably more to an excellent book.

B. H.

Early Stages. By JOHN GIELGUD. New York: The Macmillan Co., 1939; pp. 322. $3.00.

One of England's most successful young actors presents here an informal and unpretentious account of his life from his birth in 1904 to the opening of

his *Hamlet* in New York in 1938. Gielgud avoids almost completely "the difficulties and problems of the craft of acting," explaining that they are hard for the actor to discuss and harder for the general public to understand. To the student of the theatre, therefore, the book is somewhat disappointing.

From the ordinary reader's point of view, however, it is an unqualified success. The Gielgud who emerges from these pages is a charming young man, apparently completely unspoiled by a profession which sometimes seems chiefly to produce inflated egos. The Gielgud of this narrative is not only modest and charming, but also intelligent. Perhaps he will later write a book for the smaller audience which is as interested as he in the craft of acting.

B. H.

Strolling Players and Drama in the Provinces 1660–1675. By SYBIL ROSENFELD. Cambridge, England: The University Press; New York: The Macmillan Co., 1939; pp. 333. $4.00.

This is a painstaking examination of the English provincial theatre, as represented chiefly by the towns of Norwich, York, Bath, and Canterbury, in a period hitherto neglected. One can glean from the mass of names, dates, casts, news items, and advertisements something of the struggle between puritanism and the theatre, a good deal about the organization and methods of the companies, something of the early experience of a few famous actors, and a knowledge of audience taste. But concerning the scenery, lighting, and style of acting one learns almost nothing. Almost the only significant fact which emerges is that by 1740 some attempt was being made at archeological realism in costume and setting even in the provinces, and efforts to banish the spectators from the stage were gaining strength.

B. H.

American Folk Plays. Edited with an Introduction by FREDERICK H. KOCH. New York: D. Appleton-Century Co., 1939; pp. xlvi + 592, illustrated. $4.00.

The twenty one-act plays are an even better tribute to Professor Koch's ability to inspire the native playwright to use native materials than Archibald Henderson's laudatory *Forward.* Nine are first-rate by any standards and all except three or four of the rest are well above the average of one-act plays. Among the best are Rietta Winn Bailey's *Mourners To Glory,* a ritual drama of Georgia negroes; Arthur Palmer Hudson's *Git Up An' Bar the Door,* a Mississippi ballad comedy; Gwendolyn Pharis' *Still Stands the House,* a drama of the Canadian frontier; Margaret Radcliffe's *Sigrid,* a touching drama of the North Dakota prairie; and Lealon N. Jones' *Swappin' Fever,* a comedy of the Ozarks.

Professor Koch in his *Introduction* explains the method of the Carolina Playmakers, and he contributes to each play a preface introducing the reader to the playwright and to the materials of which the play has been made.

B. H.

The Stage and the School (Revised Edition). By KATHERINE ANNE OMMANNEY. New York: Harper and Brothers, 1939; pp. xix + 504. $1.60

Miss Ommanney's popular and widely-used secondary school text, first

published in 1932, has here been revised and to a degree enlarged. Technical and historical material on motion pictures, radio, and television has been included, as have sections on the Federal Theatre and on "recent theatrical developments" not covered in the earlier edition. Some of the material used in the original edition has been cut, and much of it has been revised and reorganized. The titles of the volume's four main sections—"Appreciating," "Attending," "Interpreting," and "Producing" the Drama—indicate the present scheme of organization.

A one-act play is again included as one of the appendices, together with up-to-date bibliographies and enlarged lists of plays suitable for high school production. Lists of dramatic recordings and "100 Fine Films" have been added. Appendix F, on "Considering a Dramatic Career" (486 ff.), as well as such sections as "The Performance" (295 ff., in the main body of the text), suggest the sound and rational point of view which Miss Ommanney has taken throughout. Most of the illustrations are again attributed to Ben Kutcher.

The book obviously covers a lot of ground—more, perhaps, than its predecessor; and some of the coverage is necessarily superficial. Difficulties in this respect could be controlled if not corrected, however, by careful use, on the part of individual teachers, of the references suggested throughout the volume. Editorial slips (*e.g.*, Flickenger for Flickinger; double listing of Laughton's recording of *The Gettysburg Address,* 484-485) are uncommon. The lists in Appendices D and E, incidentally, would have lost nothing through alphabetization.

The Stage and the School is, in my opinion, still the best all-purpose dramatic text for high school use.

H. DARKES ALBRIGHT, *Cornell University*

Theatre For Children. By WINIFRED WARD. New York: D. Appleton-Century Co., 1939; pp. xiv + 333. $3.00.

Believing thoroughly that the salvation of the American stage will come, not through the commercial drama nor from the little theatres of the country, but through the intelligent educaion of children to enjoy and appreciate good drama in theatres of their very own, Miss Ward has organized her learnings from many years of study and experience, and presents this book as an aid to those who are inexperienced in the production of children's plays. Those who have had long years of experience and want to make further progress also will be inspired and helped by the detailed suggestions for every step of the way leading to a successful theatrical performance for little people.

Miss Ward does not think that the primary purpose of a children's theatre is to give children a chance to act. That educational need can be met in dramatics classes, clubs, playgrounds, assemblies, and such. A real theatre for children demands "the most skilled direction, the most sincere acting, the most imaginative staging," and the best of plays that can be offered. Since the more nearly perfect is the illusion the more children enjoy the theatre, a successful theatre for them must demand the best of actors (adults must be chosen to act grown-up parts) and the best, though not always the most elaborate, scenery and costuming. The real purpose of a children's theatre, the author feels, is to provide a "never-ending joy" to boys and girls. In addition it has many educational values. Worthy ideals and characteristics always hold the sympathy

of children throughout the plot and are bound to mold attitudes and standards. In the theatre the boy's normal love of adventure can be satisfied in a worthwhile manner through plots with plenty of action, suspense, and excitement. Experiences can be given which broaden interests and bring about a finer understanding of people. The theatre must be regarded as a "challenge to further living."

Miss Ward reveals a keen understanding of child audiences. In Chapter VI, "We Find the Right Play," she makes a careful study of what will please them in the matter of the type of play, characterization, dialogue, and settings. In order to interest children of all ages, she recommends three series of plays: one for children from six to nine, who are in the imaginative period; one for those up to twelve who are interested in heroes who do daring deeds and have hairbreadth escapes; and one for high-school pupils who are interested in romance. If it is impossible to present so many, she advocates either selecting for the level that seems most in need of the theatre, varying the type of production, or choosing only plays with a wide appeal.

Because the supply of good drama for children has not kept pace with the demand, Miss Ward, in two splendid chapters, gives encouragement and definite suggestions for the writing of children's plays. "We Decide to Write a Play," Chapter IV, presents a thorough discussion of materials that appeal to children and the techniques of building plays. It is followed by a chapter setting up a criterion for evaluating plays for children, which is invaluable to playwright and producer alike.

Chapter III gives pertinent suggestions for "Organizing for Action," taking up such problems as the number of performances that should be given, the sponsorship, the organization of the adult board and the children's board, and the selection and responsibilities of the production staff. Chapter VIII goes into helpful detail about the qualifications and duties of the director. The suggestions on directing for child audiences are important. The well-planned procedure for try-outs, rehearsal, and the final production should be helpful to every producer.

Chapter IX takes up the problem of costuming and includes seven plates illustrating stock costumes that may be used over and over with slight modifications. Chapter X gives suggestions of staging. There is a useful plate showing the possibilities of a basic screen unit. The beginner will be grateful for these chapters.

Miss Ward even faces the problem of business management and publicity, matters so often handled inadequately in the amateur theatre. She concludes her book with an annotated list of children's plays that she feels she can recommend, a list compiled from actual production in children's theatre.

The insight into the aims, needs, and problems of theatre for children, and the careful attention to the details of organization and production, make this book most practical for all those engaging in this field.

ELVENA MILLER, *Seattle Public Schools.*

Everyday English. By G. E. MCELFRESH and E. C. INGALLS. New York: Thomas Nelson & Sons, 1939; pp. 372.

The book consists of an alphabetical listing and brief definition of terms which the authors believe will be of interest or of value to students of written

and spoken English. The plan is broad enough to include such entries as "macron" and a list of all Pulitzer Prize winners. A few slang terms, and a few ordinary words, such as "obvious," "receipt," "clever," etc., are included. Some of the entries, such as "Research article," "Narration," and "Exposition," are treated at length. "Book report" is given three pages, "Drama" three lines, and "Short story" is not listed. The date for Caesar's landing in Britain is off 110 years. By attempting to incorporate a Handbook, Reference Book, Textbook, Workbook, Syllabus Outline, and A Universal Corrector in one brief volume, the authors have produced a heterogeneous body of topics unified by some principle which has escaped this reviewer's attention.

ROBERT T. OLIVER, *Bucknell University.*

The Best One-Act Plays of 1938. Edited by MARGARET MAYORGA. New York: Dodd, Mead & Company, 1939; pp. 392. $2.50.

Miss Mayorga's twelve best one-act plays of 1938 are somewhat disappointing. She reprints E. P. Conkle's salty *Hawk A-Flyin',* and Ronald Elwy Mitchell's *Resurrection Ezra,* a comedy with a quality which sets it apart from the usual run of one-acts, but she also reprints Maxwell Anderson's *The Feast of the Ortolans,* Alfred Kreymborg's *Ballad of Youth* and Paul Green's *Alma Mater,* all three poor examples of their respective authors' work.

Of the other plays in the volume, *Farewell to Love* by Florence Ryerson and Colin Clements is a Molnar actor-actress comedy with a little Noel Coward roughhousing thrown in; John Ward Bayly's *Never No Third Degree* is good satire, in revue sketch style, on American police methods; Weldon Stone's *Cloud Over Breakshin* is Arkansas folk comedy, at too great length; Edna Muldrow's *Dust* is a too horrible drama of the dust bowl; Josephina Niggli's *This is Villa,* a tough drama about a tough man; *Manana Bandits* by Betty Smith and Chase Webb, comedy drama of the old west; and *Good Night Caroline* by Conrad Seiler, routine farce.

Miss Mayorga appends a list of ten best one-act importations, one hundred selected plays of the year, lists of new anthologies and bibliographies of the one-act play, and books about the one-act play. B. H.

Magic Dials. By LOWELL THOMAS. New York: Lee Furman Inc., 1939; pp. 142. $2.00. Also published in a $1.00 edition. New York: James Werblow Polygraphic Company of America.

The title, *Magic Dials,* serves to characterize this unique treatment of the story of radio and television. The book is directed to a popular audience and offers much new information entertainingly interpreted. Sixty-one beautiful full page (nine by twelve inches) photographs, many of them in natural color, by Anton Bruehl make the text vivid and graphic. As Lowell Thomas states, the purpose of this volume is to give the reader a glimpse back scenes in the story of radio and television by means of picture and accompanying text.

The contents include a brief history of radio and television, a discussion of the technical background involved, kinds of programs under the two general headings—News and Entertainment, program planning and production, Federal control of radio and the network. Although *Magic Dials* is definitely not an academic text, it is of value to the instructor of Radio Speaking in supplement-

ing present texts with illustrations and with information that has not been available heretofore in book form.

DELWYN B. DUSENBURY, *University of Maine*

Journalism on the Air. By DOWLING LEATHERWOOD. Minneapolis, Minnesota: Burgess Publishing Co., 1939; pp. iii + 100. $1.75.

Although this text is written expressly for students of journalism, it offers not only valuable suggestions to the teacher of radio speaking in the microphone projects included in each chapter but also information in an important field of radio—newscasting. Professor Leatherwood, who has served as a radio news commentator and is now director of the Radio Workshop as well as Assistant Professor of Journalism at Emory University (Atlanta, Ga.), is well qualified to prepare this pioneer text.

The chapters on radio speaking and radio writing are of a general nature and may be applied to other types of radio speech than news broadcasting. The remainder of the text is devoted to a consideration of various types of newscasts—the "straight," featurized, interpretive, and editorial—and brief discussions of the technique involved in the preparation of the interview, round table, forum, and dramatization of news. Many timely suggested readings and an adequate bibliography are further contributions of the book, which is in mimeograph form. A revised and more complete text may be brought out in the near future; however the teacher of radio speaking will find the present edition of value.

DELWYN B. DUSENBURY, *University of Maine*

How to Write for Radio. By JAMES WHIPPLE. New York: Whittlesey House 1938: pp. xxi+425. $3.50.

This is a book designed for the professional writer, yet it should be equally useful as a reference book for academic classes in radio writing.

Its author has had a wide professional experience not only in radio, but on the screen. That experience is both the value and the defect of the book.

One of the unique values of the text is the illustrative script material for various types of radio program. Each chapter contains at least two contrasted radio programs which have been produced commercially, or as a sustaining program.

The declared purpose of indicating the "many basic differences between writing for the radio and writing in other fields of literature" is carried out chiefly in chapters on Radio Drama, Radio Dialogue, Sound Effects, and Music for Transitions and Mood. Here again are concrete illustrations: Mr. Whipple contrasts stage script with radio script to demonstrate the limitations of the radio medium.

Where the book is lacking is in adequate illustration of the facilities of the medium. The writer reveals that he does not see radio plays as the listener does (which is perhaps natural in one who has directed or written for four thousand performances), for he neglects to demonstrate in his book the completeness of mental image of the radio listener—its vividness and emotional connotations. He fails also to indicate the unique facilities of radio writing inherent in ease and rapidity of change of scene, in empathy of audience with character, and in elimination of audience perspective since the audience is in the scene and not looking at a stage; and he fails to discuss many other values

which a book on "How to Write for Radio" should contain if we are to develop the techniques of writing for radio.

The evaluation of the radio medium by the writer is adversely affected by his long association with the cinema as a director and writer. Consequently, his book points out methods of overcoming limitations of the radio medium, but fails to develop concepts of its values.

Within its function, and with this limitation, this is the best radio writing source book yet published.

WILLIAM A. D. MILLSON, *John Carroll University*

How to Succeed Through Speech. By E. F. DU TEAU. Boston: Christopher Publishing House, 1938: pp. 171. $1.75.

This book is apparently not for the student in particular, but rather, as the jacket indicates, for "Salesmen, Politicians, Doctors, After-Dinner Speakers and Others." It is written in a style which smacks of a certain large professional public speaking school.

Twelve chapters take up such varied topics as self-analysis, delivery, memorizing, language, and speech criticism. Somewhat more than the last fourth of the volume (pp. 123-171) is taken up with "Speeches, Orations, and Discourses," to be used as models for study.

One of the greatest faults of the volume is the author's evident penchant for repetition. Five sentences, for example, are repeated twice in different places (pages 18-48; 22-41; 27-51; 53-53; 77-113), and two sentences are given three times each (pages 30-36-50; 64-86-90).

There is, unfortunately, no phonetic table, although the author does take up "the five vowels." A further insight into the nature of this volume may be gained by a consideration of the speech and English authorities cited. These are Dale Carnegie and E. F. Haberstoh, of Harvard College, author of *How to Speak Good English.* With these experts to buttress the volume, how can it fail?

THEODORE G. EHRSAM, *New York City*

The Mechanics of Instantaneous Acetate Recording. By SAM H. HAWVER. Los Angeles: Cellutone Record Manufacturing Co., 1937; pp. 14. 50c.

Advanced Disc Recording. Inglewood, California: Universal Microphone Co., Ltd., 1937; pamphlet, pp. 30. 10c.

Rapid progress is being made in the recording art, but information about it in print is hard to find. These two little books are sincere efforts to make essential information available without advertisement of the publishers' manufactured products.

Mr. Hawver's booklet is concise, clear, and beautifully illustrated with many photomicrographs. The word "advanced" in the title of the other is probably intended to flatter the reader. Both contain valuable, practical information.

WILLIAM J. TEMPLE, *Brooklyn College*

Suggestive Outlines in Speech for the Elementary, Intermediate, and Secondary Schools. Prepared by the Michigan Association of Teachers of Speech. J. A. MCMONAGLE, Michigan State College, President. Mimeographed; pp. iii + 69. $1.00.

The authors of this excellent outline are too numerous to list. Under the general chairmanship of Dr. Preston Scott of Wayne University, seven committees worked out courses of study and activity in speech for the schools of Michigan from Grade I through Grade XII. The clear and useful pamphlet in which they first presented their results in 1936 is now re-mimeographed, apparently without change.

Unlike the New Jersey *Program of Speech Education,* which was an admirable statement of the aim and spirit of instruction in speech, this pamphlet goes into detail, analyzing topics, listing textbooks, occasionally rating them, sometimes giving page references for the teacher to assign. The chapters vary in pattern, but the purpose of all is the same: to give concrete outlines of specific aims, methods, and materials. For the teacher working alone, no other short book known to the reviewer is so clear-cut and practically useful as this. Especially happy was the Michigan Association's thought of combining the outlines for elementary, intermediate, and secondary schools. No other method of treatment could make so clear the function of speech education in developing the individual's power of reason, of imagination, and of social adjustment. It is noteworthy that the secondary school committees prefer textbooks, and even examinations thereon, and that they have chosen to make the organization of subject-matter primary, with practical work in a correlative position.

The committee for the first six grades, under the chairmanship of John M. Heaphy of Detroit, have presented suggestions for each grade under the headings, aims, methods (briefly but concretely outlined) and outcomes. There are no references, and a single condensed paragraph on projects and activities. Marion L. Miller of Detroit and her committee for the intermediate schools have devoted their pages to auditorium activities, with special attention to setting up the fundamentals of public speaking in connection with the activities. Again there are no references.

Like the other outlines for use in secondary schools, the section on Fundamentals of Speech is organized as a one-semester course meeting daily for one hour. This section of ten units is provided with detailed references to textbooks and to collateral reading. (But why did President McMonagle and his committee suggest two selections from Ingersoll to one from Lincoln?) Work on the Public Speaking course was headed by Professor N. J. Weiss of Albion, and resulted in a week-by-week schedule showing subject-matter, speech assignment, objective, and general methods to be employed. Bibliographical equipment is limited to the citation of preferred and supplementary textbooks. A course, in twelve units, in Argumentation, Discussion, and Debate was planned under the leadership of H. A. Dressel of River Rouge. It clearly distinguishes the work of the course in developing power of analysis and power of statement from the activity of debating; included is an interesting section on the recognition and combatting of prejudice. The writers of the outline on Interpretative Reading (headed by E. Ray Skinner of Wayne) have worked out references in detail to a number of books, though without concealing their preferences. Perhaps no section of the pamphlet compresses more practical help for the teacher into the same number of pages. Most ambitious of the semester courses is the last, on Dramatics. Here Miss Allan of Detroit and her colleagues have prepared six units to be pursued simultaneously with practical production of one-act plays. The units comprise history, criticism,

interpretation (from voice to characterization and direction), types, dramatic technique, technique of staging; they are amply provided with references. For the beginner in teaching, the specific references are all too few; especially is this true of the play-lists. The result is an embarrassment of riches.

The Michigan Association has every reason to be proud of the work of its committees, and every reason to hope that Dr. Scott will realize the wish, expressed in his preface, to print eventually a more complete report. The National Association might well consider the utility of gathering into one volume this report, and similar works by other state and city groups.

H. A. WICHELNS, *Cornell University*

A Course Book in Public Speaking (Second Revised Edition). By WILBER E. GILMAN, BOWER ALY, LOREN D. REID. Columbia, Missouri: The Artcraft Press; pp. xii + 227.

Growing out of the needs of a particular situation, Gilman, Aly, and Reid have fashioned what is at once a textbook, an introductory guide to the "best" contemporary titles, and a battery of 50 exercises and assignments for a basic course in public speaking. They focus on such diverse matters as parliamentary procedure, impromptu speaking, group and panel discussion, the memorization of selections, and the principles of expository and argumentative speaking (note the especially good treatment of plans of development and organization on pages 95-109). The immediate relationship of theory, advice, and assignment, the cumulative character of the program from the short "narrative" to the full complexities of the "final" speech, the fine simplicity and readability throughout—these suggest the achievement of the author's intentions to present "a plan of instruction which should minimize the administration of the instructor and simplify the problems of the student."

Those familiar with the earlier editions will recognize in this revision few changes in doctrine, but they will welcome the many improvements in statement, arrangement of subjects, and format (lists of instructions, advice, purposes are now headlined and numbered). Young teachers groping for a course of study that is at once representative of contemporary theory and adequate in statement should find the *Course Book* useful.

There is one sense, however, in which this book, simply because it does "echo" current doctrine so completely, is subject to question. On page 46 one finds this credo:

"It might be said that this entire course in public speaking is concerned with the problem of holding the attention of the audience. This generalization is true because we tend to judge the effectiveness of a speech by the extent to which the speaker holds the attention of his hearers. Certainly the speaker can not hope to inform, to entertain, to impress, or to persuade, if he cannot even secure a hearing."

Rhetoric, then, is here conceived as the strategy of achieving assent. Suppose, for the moment, this to be not only the goal but also the achievement of public speaking classes. Would it inevitably follow that the effort was worthwhile? If students hold attention with campus trivia or outright lies, they may be "caught." But what of a more subtle manipulation, the possibility that students may be verbalizing without reference to things and events? Or sup-

pose their *evaluations* proceed independently and apart from observation and experience? In this connection Alfred Korzybski has suggested the happy analogy of speech-making with map-making. Travelers, guided by a map of the United States which showed the cities Chicago, Columbia (Mo.), and New York in that order, might well be disconcerted and confused. Similarly, students (see the specimen speech on pages 193-197) who devise sharp distinctions between the "educable and the uneducable," "the fit and the unfit" are probably guilty of faulty *evaluation* (i.e., map-making) which may not only confuse them, but their hearers as well. Where in the world of living individuals, the Toms, Bobs, and Marys, can one find readily classifiable the "fit and the unfit," "the educable and the uneducable?"

In short, there is here the notion that the rhetoric of persuasion, which seeks to achieve assent in an audience, is but *one* of possible rhetorics. As a starter I. A. Richards offers a rhetoric which "should be a study of misunderstanding and its remedies," and Alfred Korzybski a systematic analysis of the means by which our language can be *ordered* and *structured* so as to "fit" the empirical facts and common experiences of human beings.

IRVING J. LEE, *Northwestern University*

Latin and Greek in Current Use. By ELI E. BURRISS and LIONEL CASSON. New York: Prentice-Hall, 1939; pp. xiv + 286. $2.50.

Readers of the QUARTERLY JOURNAL who consider a mastery of the English language and its history desirable for their equipment as teachers of Speech know that for this end a thorough training in the classical languages is indispensable. The purpose of the present book is to help students who wish to "know something of the Greek and Latin elements" in English. This modest purpose it should achieve, although it cannot take the place of such formal courses as penetrate more deeply into the operations of linguistic principles. The material is interesting, and the lessons are so organized with Exposition, Exercises, Notes, and Illustrations that the enterprising student may well dispense with the special guidance of a teacher.

HARRY CAPLAN, *Cornell University*

IN THE PERIODICALS

Does anyone know how many local, state, and regional periodicals dealing with various phases of speech are published in these United States? "In the Periodicals" would like to include notes on all such journals and to compile a list of them. We invite you to send us information about the publications of your city, state, or region which are devoted to any phase of speech activity. Address Horace G. Rahskopf, University of Washington, Seattle, Washington.

To the reviewer's desk recently have come magazines issued by two state speech associations. Both are crammed with news of vital and extensive activities of their organizations and of speech events generally. *Speech News*, published by the Speech Association of Missouri and edited by Donald C. Bryant of Washington University is now in its fourth volume. *The South Carolina Speech Bulletin*, published by the South Carolina Speech Association and edited by John Walker McCain, Jr., of Winthrop College at Rock Hill, issued its first number in May, 1939, with a total of ten articles on various phases of speech at all school levels.

The reviewer has also received copies of *Speech Magazine*, official organ of the American Association for the Improvement of Spoken Language. This journal deals especially with problems of elementary school teaching and includes articles on such varied phases of speech as voice, phonetics, correction, good usage, conversation, history of oratory, pantomime, dramatics, and elementary course of study. It is edited by Ellen C. Henderson, and published monthly from October to May inclusive by the Speech Magazine Company, 2507 North Southport Avenue, Chicago, Illinois.

I. RHETORIC AND PUBLIC DISCUSSION

MILLER, CLYDE R. and MINSKY, LOUIS: "Propaganda—Good and Bad—for Democracy." *Survey Graphic*, XXVIII, No. 11, November, 1939, 706–720.

This is a special section on the Williamstown Institute of Human Relations, 1939. First, the seven devices listed by the Institute for Propaganda Analysis are named and illustrated—(1) Name calling, (2) Glittering generalities, (3) Transfer, (4) Testimonial, (5) Plain folk, (6) Card stacking, (7) Band Wagon. Then the Williamstown discussions are summarized, centering around these topics—anti-democratic propaganda; radio, with special reference to Father Coughlin; newspapers; motion pictures; the creative artist as propagandist.

The summary concludes with suggestions for citizens in dealing with propaganda: (1) Define the term, (2) Today's propaganda concerns us most, (3) The danger of propaganda is supercharged emotion which can sweep us off our feet, (4) Propaganda is effective only when there exists a fertile soil, such as conditions of depression and unemployment, (5) Propaganda is always

associated with conflict, comes to us through channels with varying factors of distortion, and is received in terms of our own mental conditioning, (6) In dictator countries, the dictator has a *monopoly* of propaganda; in a democracy there is competition of propagandas.

"Bundle reprints of this entire section of 16 pages on Propaganda are available to study groups at 15 for $1.00 postpaid to any address in the United States. Single copies, 10 cents. *Survey Graphic,* 112 E. 19th St., N. Y. City."

HOLLIS, ERNEST V.: "An Antidote for Propaganda." *School and Society,* L, No. 1293, October 7, 1939, 449–453.

The best defense against propaganda is analysis, which should include (1) statement of underlying biases and assumptions, (2) examination of the utterance itself to discover its fallacies, errors of fact, and special devices for emotional appeal.

LAWTON, GEORGE: "A Discussion Group—Average Age 75." *Journal of Adult Education,* XI, No. 4, October, 1939, 387–395.

The author summarizes the results of a series of group discussions conducted among residents of a home for the aged.

"Discussion Groups." Bulletin of the World Association for Adult Education. Second Series, No. 18, August, 1939, 21–22.

The Workers' Educational Association in Australia has organized a series of discussion groups which follow definite courses of study in such subjects as the Art of Thinking, Literature and Social Change, Child Study, Standards of Living, International Affairs, etc.

CANBY, HENRY SEIDEL: "Like Speech, Like Mind." *Saturday Review of Literature,* XX, No. 25, October 14, 1939, 10.

"In a time when anarchy threatens the old European culture, it is a good idea to get acquainted with the regions outside of Europe [e.g., Australia, South Africa, New Zealand, Canada] that have the same tongue, and hence, in some respects inevitably, the same mind, as ours." Language is a conditioner as well as a carrier of culture.

FOLLETT, WILSON: "The State of the Language." *The Atlantic Monthly,* CLXIV, No. 4, October, 1939, 549–550; and No. 5, November, 1939, 699–700.

A continuing series of comments on style and usage, especially in America. In October Mr. Follett turned his lance against "Great Swelling Words of Vanity"; in November against "Literish," his name for the special dialect of some modern book reviewers.

KEMP, MALONE: "Some Linguistic Studies of 1937 and 1938." *Modern Language Notes,* LIV, No. 7, November, 1939, 525–541.

This is a critical analysis and review of a number of books and research studies in philology and linguistics. Those of greatest interest to students of speech are—(1) Tracts No. XLVIII and L of the Society for Pure English, Oxford University Press, New York, 1937. (2) Vallins, G. H. and Treble, H. A.: *An ABC of English Usage,* Oxford University Press, 1937. (3) Partridge, Eric: *A Dictionary of Slang and Unconventional English,* Macmillan,

New York, 1937. (4) Wilde, Hans-Oskar: *Der Industrie-Dialekt von Birmingham, Intonation und Sprachvariante,* Niemeyer, Halle, 1938. (5) Stanley, Oma: *The Speech of East Texas,* American Speech Reprints and Monographs, No. 2, Columbia University Press, New York, 1937. (6) Mathews, William: *Cockney Past and Present,* Dutton, New York, 1938. (7) Goldberg, Isaac: *The Wonder of Words,* Appleton-Century, New York, 1938.

RAEL, JUAN B.: "Alternate Forms in the Speech of the Individual." *Studies in Philology,* XXXVI, No. 4, October, 1939, 664–670.

Conversation of the Spanish-speaking people of southern Colorado and northern New Mexico employs many alternate word forms, which are of two main types—those which alternate the vowel patterns *e-i* and *i-i,* and those which alternate archaic or analogical forms with literary forms.

RHETORIC & PUBLIC SPEAKING

The following lists of doctoral dissertations will be of value to graduate students in speech:

PFANKUCHEN, LLEWELLYN: "Doctoral Dissertations in Political Science in Preparation at American Universities." *The American Political Science Review,* XXXIII, No. 4, August, 1939, 732–747.

"Graduate Theses in Canadian History and Related Subjects." *The Canadian Historical Review,* XX, No. 3, September, 1939, 293–300.

"Thirty-sixth list of Doctoral Dissertations in Political Economy in Progress in American Universities and Colleges." *The American Economic Review,* XXIX, No. 3, September, 1939, 673–694.

O. A. H.

Propaganda Analysis, II, Nos. 10–13, June, 1939—September, 1939.

"Britain Woos America," No. 10, June 10, 1939.

"Spain: A Case Study," No. 11, July 1, 1939.

"The Associated Farmers," No. 12, August 1, 1939.

"Let's Talk About Ourselves," No. 13, September 1, 1939. A resume of the work of the Institute for Propaganda Analysis.

BASLER, ROY P.: "Abraham Lincoln's Rhetoric." *American Literature,* XI, No. 2, May, 1939, 167–182.

Lincoln's use of repetition, antithesis, and parallelism, maintains the writer, were the result of his deliberate seeking for an emphasis and simplicity which would prove effective with the common man. His antithesis and parallelism seem not merely techniques, but a habit of mind. Other qualities of Lincoln's style were—(1) A distinctly poetical cadence characterizing the balanced structure of emotive, lyrical passages. (2) Repetition of sounds as well as words, and frequent use of alliteration, assonance, even rhyme. (3) Figures of speech which were used not only as a method of explanation or a basis of inference but also as rhetorical assertations for purposes of persuasion.

D. E. P.

II. DRAMA

Theatre Arts Monthly, XXIII, No. 2, November, 1939.

RAHILL, FRANK: "Dion Boucicault." 807–813.

ROSEN, SAMUEL: "Towards an Actor's Theatre." 814–816.

SORENSEN, PER: "Kaj Munk, A New Danish Dramatist." 821–825.

SQUIRE, TOM: "Leonardo da Vinci, Stage-manager." 828–830.

The royalty plan as we know it today and the prosperity enjoyed by the playwrights of the last generation are, says Mr. Rahill, the achievements of Dion Boucicault.

It is only in a theatre owned and operated by actors, insists Mr. Rosen, that dramatic art can develop to the highest degree.

Mr. Sorensen introduces the new Danish dramatist, Kaj Munk, whose plays have been slowly and steadily gaining in popularity throughout the three Scandanavian countries during the last ten years. His dramas, states Mr. Sorensen, are not social dramas; they deal with personal conflicts against a social background. He has written on such varied subjects as Herod, Henry the Eighth, the Jews under German persecution, an idealized Duce of modern Italy, and a fantastic prophet in a Danish fishing village.

Mr. Squire describes some of Leonardo da Vinci's activities as a handyman in planning and staging the great court festivities of the period.

DOMIS E. PLUGGÉ, *Hunter College*

The Curtain Call, XI, No. 1, September–October, 1939.

PHELPS, A. L.: "Drama in Canada." 5–6.

ANGUS, WILLIAM: "Artistic Stage Lighting." 21–22.

In an address to Canadians, Mr. Phelps emphasizes the need today of a more actively critical attitude on the part of playgoers towards plays and acting in order to stimulate improvement in dramatic art and to encourage development of native talent. He points out that in ancient Greece, in pre-Elizabethan and Elizabethan England, and more recently, in modern Ireland, the audience was a vital influence in shaping drama.

Mr. Angus gives a concise exposition of the principles and practice of modern stage lighting. He outlines the function of theatre lighting, light variables, style and types of lighting, and the construction of light plots.

D. E. P.

ISAACS, EDITH L.: "Sidney Howard." *Theatre Arts Monthly*, XXIII, No. 10, October, 1939, 723–733.

The qualities which have made this dramatist's plays successful in the theatre are live stories, believable characters, good dialogue, and theatrical situations.

D. E. P.

The Shakespeare Association Bulletin, XIV, No. 3, July, 1939.

WHITE, CHRISTINE: "A Biography of Autolycus." 158–166.

HANNIGAN, JOHN E.: "Shylock and Portia." 169–175.

MCNEAL, THOMAS H.: "The Literary Origins of Robert Greene." 176–181.

ALLEN, DON CAMERON: "Shakespeare and the Cosmic Identities." 182–189.

From the text of *Winter's Tale* and from a number of secondary sources, Miss White constructs a detailed picture of Shakespeare's "most admirable rascal." Autolycus may have been derived from the stock figure of the Vice of the old Morality plays, but Shakespeare moulded the character in the pattern of the rogues of sixteenth-century England.

Shylock, says Mr. Hannigan, was intended to stand by the side of Shake-

speare's other tragic heroes, Hamlet, Lear, Macbeth, and Othello. Not avarice, but a desire for revenge against his persecutors was the defect in his character which finally ruined him. In contrast to Shylock stands the fascinating Portia who violates her father's will, receives and harbors loot stolen from the Jew's home, deceives Shylock and the court by concealing the fact that the defendant in the case is her husband, and, in general, behaves in a biased manner throughout the trial.

Mr. McNeal brings together in a few pages a fairly inclusive summary of the sources of Greene's works.

Mr. Allen briefly explains the theory and origins of cosmic identities, and shows, by reference to the plays, Shakespeare's knowledge of the tenets of this doctrine and the use of them in his writing. D. E. P.

OTIS, FLORENCE I.: "Greek Opera by High School Students." *Music Educators Journal,* First Fall Issue, September, 1939, 19–21.

The article describes the production of Purcell's tragic opera, *Dido and Aeneas,* by the Department of Music at the John C. Fremont High School in Los Angeles. This presentation was a project in which the entire school engaged. The home economics department made the costumes; classes in metal work constructed shields, spears, and swords; the stage craft and art classes designed and built the scenery and properties; cosmetology pupils studied hair styles and prepared washes and dyes; music students worked on the choral parts; English and social science classes provided mimeographed sheets giving the necessary background for the production. D. E. P.

MERSAND, JOSEPH: "The Thirty Plays of George S. Kaufman." *Players Magazine,* XVI, No. 1, October, 1939, 7–8, 17.

George S. Kaufman, states the writer, is a master of stage technique, an outstanding satirist, an exceptionally skilled director, an expert in writing convincing dialogue, and a very capable "play-doctor." D. E. P.

CARTER, JEAN: "Plays to Catch the Conscience." *Journal of Adult Education,* XI, No. 1, January, 1939, 22–25.

Dramas with social significance, declares the writer, have become increasingly popular among amateur groups of various types and in different sections of the country. Schools, colleges, churches, labor and community organizations everywhere in the United States include in their production schedules each year plays that deal with social questions of the day. Presentations of this type of drama will eventually influence peoples' thinking on social problems. D. E. P.

HARBAGE, ALFRED: "Elizabethan Acting." PMLA, LIV, No. 3, September, 1939, 685–708.

The main purpose of this paper is "to attack the case for natural acting on the Elizabethan stage and to defend the case for formal acting." The author defines the two types of acting as follows: "Natural acting strives to create an illusion of reality by consistency on the part of the actor, who remains in character and tends to imitate the behavior of an actual human being placed in his imagined circumstances. He portrays where the formal actor symbolizes. He impersonates where the formal actor represents. He engages in real con-

versation where the formal actor recites. His acting is subjective and 'imaginative' where that of the formal actor is objective and traditional." The case for formal acting is supported by an extensive examination of literary and historical sources. Modern criticism, says Mr. Harbage, shows the effects of the assumption that the Elizabethan actor gave the same naturalistic interpretation which the modern critic expects when he reads realistic elements in Shakespeare's plays.

BROOK-GWYNNE, M.: "Dramatic Work in the Senior School." *Good Speech*, No. 44, July–September, 1939, 153–155.

The foundation of all good work in school dramatics, asserts the writer, lies ultimately in one thing, the live and sincere quality of the acting. The director should not lay undue stress at first on techniques, but he should afford the players sufficient opportunity to acquire an understanding and belief of the reality of that which is played.

D. E. P

CASE, KEITH E.: "Democracy in the School Theatre." *The High School Thespian*, X, No. 5, May–June, 1939, 7.

The writer disagrees with the theory that success in the school theatre requires despotism in directing. Dramatics, he asserts, like any other study in the curriculum, should develop in the student the habits, skills, attitudes, and ideals necessary for successful living in a democratic society.

D. E. P.

The Curtain Call, X, No. 8, May–June, 1939.

WHALTON, T. H.: "The Typical School Auditorium Stage Criticized." 10, 13.

FIRKINS, YVONNE: "Stagecraft for School and Community Players." 14–16.

Mr. Whalton offers suggestions for planning school stages to meet the requirements of modern play production.

Miss Firkins outlines the faults and weaknesses which appear season after season in the festival play produced in Canada.

D. E. P.

VALANCE, ROSALIND: "Educational Value in Puppetry." *School Drama* (London), II, No. 2, May–September, 1939, 4.

Puppetry, declares the writer, gives scope to all of the pupil's creative faculties. It is a particularly useful activity in crowded elementary schools where little or no appropriations are allowed for theatrical equipment.

D. E. P.

The Players Magazine, XV, No. 5, May–June, 1939.

CONKLE, E. P.: "Experimental Productions of New Plays." 7–8, 14.

HARMON, FOSTER: "Author–Director Relationship." 6, 28.

Mr. Conkle states that experimental productions may teach the playwright the following values: (1) the conditions under which a new script is best produced; (2) how a script may be made more producible; (3) the importance of audience-reactions in the revision of a script.

Mr. Harmon suggests a plan of procedure by which the director and the

playwright of the experimental theatre may work together toward a common goal in a harmonious and efficient manner. D. E. P.

McFADDEN, DOROTHY L.: "Entertainment in Your Community." *Journal of the American Association of University Women,* XXXII, No. 4, June, 1939, 233–235.

Presents a practical program for improving the cultural and recreational habits of American communities. D. E. P.

QUIGLEY, MARTIN: "This Propaganda Question." *Sight and Sound,* VIII, No. 30, Summer, 1939, 47–49.

The author objects to films that pose as entertainment but seek covertly to persuade an audience to the acceptance of social, political, and economic theories and ideas. D. E. P.

III. RADIO

BIRD, WIN W.: "The Educational Aims and Practices of the National and Columbia Broadcasting Systems." University of Washington Extension Series Bulletin, No. 10, August, 1939.

"Radio has long since emerged from the category of a fad or curiosity and is rapidly assuming an important position as a dynamic force in shaping the political, social, educational and economic structure of the nation. Radio is now recognized as a dangerous rival to the supremacy of the press as a conveyor of news, as a greater agency for entertainment than the theatre and, potentially, as a powerful instrument in adult and classroom education."

Dr. Bird has set up "Criteria for judging educational merit of programs," and has made an evaluation of more than 100 leading programs. He concludes that, "the educational claims of the broadcasters is not borne out by a critical analysis of their programs," and that, "a re-examination of educational philosophy by broadcasters is essential if any marked improvement in the calibre of programs is to be expected."

OJEMANN, RALPH H.: "Seven Years of Child Study by Radio." *School and Society,* L, No. 1290, September 16, 1939, 353–357.

By reference to the work of the Iowa Radio Child Study Club, the author develops the principle that a program for education by radio should be based on a comprehensive educational policy to insure that the broadcasts shall reduce the time lag between appearance of a finding and its dissemination to the people, meet changing needs, and utilize and coordinate local resources and agencies.

MILLSON, WILLIAM A. D.: "Radio Debating: A New Form." *The Speaker,* XXIV, No. 1, November, 1939, 9–10, 15.

The author suggests dramatized debate as a means of meeting the special problems, such as time limits and entire dependence on auditory appeal, involved in the radio speaking situation.

ORNDORFF, BERNICE: "English via the Air Waves." *The English Journal,* XXVIII, No. 8, October, 1939, 619–628.

The author has compiled suggested ways in which radio may be used as

an aid in securing information, stimulating critical thought, enjoying literary values, engaging in creative expression, and acquiring skills and techniques in the use of English.

"Educational Events, The British Central Council for School Broadcasting." *School and Society,* L, No. 1288, September 2, 1939, 299–300.

A summary of the plans of the B.C.C. for educational broadcasts during the school year ending in June, 1940, taken from the Educational Supplement of the London *Times* for July 22, 1939.

"Educational Events, Education by Radio." *School and Society,* L, No. 1286, August 19, 1939, 237–238.

A summary of some uses which colleges and universities in the United States are making of programs of the National Broadcasting Company.

NANCARROW, J. E.: "Public Relations Through Radio." *The American School Board Journal,* IC, No. 5, November, 1939, 23–24.

A high school principal outlines a program for using the radio to keep the community informed about school activities.

PARKER, LESTER WARD: "British School Broadcasting." *The English Journal,* XXVIII, No. 4, April, 1939, 296–302.

Mr. Parker reports an intensive study of school broadcasting in England, stressing particularly the great progress made by the B.B.C. in broadcasting general programs of instruction and the uses made of them in the classroom.

MULLER, EDWIN: "Waging War with Words." *Current History,* L, No. 6, August, 1939, 24–27.

An account of the use of short-wave radio propaganda as an instrument of modern war.

National University Extension Association. Proceedings of the Twenty-third Annual Convention, XXI, 1938.

BOVEY, COLONEL WILFORD: "Radio Education in Canada." 47–50.

HECK, H. R.: "Training for Intelligent Listening." 50–51.

Bovey outlines a plan for cooperation in educational broadcasting between the United States and Canada.

Heck describes the organization of the University of Oklahoma radio workshop which emphasizes intelligent listening and general cultural values.

IV. VOICE AND PHONETICS

Bell Laboratories Record, XVIII, No. 1, September, 1939.

TUFFNELL, W. L.: "The Ortho-Technic Audiphone." 8–11.

HAWLEY, M. S.: "The 710A Bone-Conduction Receiver." 12–14.

MONTGOMERY, H. C.: "Optical Curve Analysis." 28–30.

Tuffnell describes the Ortho-Technic Audiphone, a new and more efficient hearing aid developed for Western Electric by Bell Telephone Laboratories. The outstanding features of the new instrument are employment of a split battery, eliminating oscillations which sometimes develop in the old type of instrument when the batteries are partially exhausted; operation at high sensitivity with less current consumption; operation in any position; choice of two

microphones with different frequency characteristics; choice of three small, high-performance air-conduction receivers; use of phenol plastic housings; and replaceable and detachable plug-in cords.

Hawley discusses some of the effects operating in inner-ear and outer-ear hearing losses and from this, presents the theory of operation of the bone-conduction receiver. The operation of the new 710A Bone-Conduction Receiver is explained, and the author points out that the new receiver features better quality of sound production over the hearing range, higher efficiency, higher frequency response with sharp cut-off eliminating high-frequency noises from the carbon element of the mechanical amplifier, and the use of a new-type beryllium copper spring for holding the armature. These features combined with those of the new transmitter result in a superior hearing aid.

Montgomery reports a new machine for sound wave analysis developed by the Bell Telephone Laboratories. This machine makes use of a variable area recording on film which is projected onto a variable density record of pure tone whose frequency is the fundamental or harmonic of the complex sound. Measurement of the amplitudes of thirty partials, a task which usually requires several hours, is accomplished by photoelectric means in a minute and a half. Because of this feature the optical analyzer makes practical extensive studies on the constituents of speech sounds.

VERNON CHESTER, *University of Washington*

THOMAS, C. K.: "American Dictionaries and Variant Pronunciations." *American Speech*, XIV, No. 3, October, 1939, 175–180.

The writer comments on some of the statements made by Professor George P. Wilson in the article, "American Dictionaries and Pronunciations," which appeared in *American Speech*, December, 1938 (See "In the Periodicals" for April, 1939.)

Other articles appearing in this issue of *American Speech* are—

BARKER, HOWARD F.: "The Family Names of American Negroes." 163–174.

RANDEL, WILLIAM PEIRCE: "The Place Names of Tioga County, Pennsylvania." 181–190.

STEWART, GEORGE R.: "Nomenclature of Stream-Forks on the West Slope of the Sierra Nevada." 191–197.

SMITH, HARLEY and PHILLIPS, HOSEA: "The Influence of English on 'Cajun' French in Evangeline Parish." 198–201. D. E. P.

American Speech, XIV, No. 2, April, 1939.

KOUWENHOVEN, JOHN A.: "American English and American History: A Review of the DAE." 83–88.

MACMILLAN, JAMES B.: "Vowel Nasality as a Sandhi-form of the Morphemes -NT and -ING in Southern American." 120–123.

Kouwenhoven gives an account of some of the difficulties and errors involved in Part V, (Chub Eel to Corn Patch) of *A Dictionary of American English on Historical Principles*, edited by Sir William A. Craigie and James R. Hulbert and published by University of Chicago Press.

MacMillan presents kymograph tracings to support his point that in SA nasality of the preceding vowel appears as a phonetic form of the morphemes [nt] and [ɪŋ].

Other articles included in this issue of *American Speech* are—

FARR, T. J.: "The Language of the Tennessee Mountain Regions." 89–92.

GILLET, JOSEPH E.: "Lexicographical Notes: 'Lagniappe,' 'Bozo,' 'Bull.'" 93–98.

READ, ALLEN WALKER: "The Rationale of 'Podunk.'" 99–108.

CARRIERE, J. M.: "Creole Dialect of Missouri." 109–119.

GISOLFI, ANTHONY M.: "Italo-American." *The Commonweal,* XXX, No. 13, July 21, 1939, 311–313.

A brief and interesting study of the admixture of Italian and American words and phrases in the speech of Italians in the United States. The general conclusions are: (1) Addition of the final neutral vowel [ə] to American words is the Italian immigrant's way of keeping the stress on the penult usual in his native language. (2) Infiltration of American English consists mainly of nouns and adjectives descriptive of American life. (3) The gender ascribed to acquired English words seems to be determined by both sound and meaning. (4) Italo-American dialect is probably a transitory phenomenon.

EVANS, E. M.: "Speech." *The Teacher of the Deaf,* XXXVII, No. 217, February, 1939, 15–24.

This is a copy of a lecture given by Miss Evans of the Department of Phonetics, University College, London, and summarizes concisely much elementary information about speech sounds, dialects, rhythm, and intonation.

ENGSTROM, EVERETT ALBERT: "The Meaning of Voice Training." *Music Teacher's Review,* IX, No. 1, September–October, 1939, 22–23.

Ninety-eight percent of singers, declares the writer, either lose their voices or seriously impair them through incorrect voice production. The chief cause of injury, he asserts, is the straining of the delicate muscles of the larynx, and the most common result of this undue effort is the congesting of the edges of the vocal cords. ——— D. E. P.

KELLOGG, E. W.: "Reversed Speech." *The Journal of the Acoustical Society of America,* X, No. 4, April, 1939, 324–326.

"Recording sound and then reproducing it with the rotation of the record reversed is not only a means of amusement, but serves to throw some light on our habits of speech, particularly if one tries reversing the order of the original pronunciation, so that the reproduced sound may be actual words." The author observes that sustained sounds when reversed seem to be produced without alteration; that explosive consonants tend to remain similar in initial and final positions although with differences arising from reversal of implosion and explosion and from the fact that final consonants are usually less conspicuous than initial consonants; and that if words spoken backward are to sound natural, the initial sounds should be prolonged and the final sounds shortened.

Other articles in this issue of *The Journal of the Acoustical Society of America* which might be of interest to speech teachers are the following:

STEVENS, S. S. and JONES, R. CLARK: "Mechanism of Hearing by Electrical Stimulation." 261–269.

WALLACH, HANS: "On Sound Localization." 270–274.

MORRICAL, KERON C.: "Reverberation-Time Scale for High Speech Level Recorders." 300–301.

OLSON, HARRY F.: "Multiple Coil, Multiple Cone Loudspeakers." 305–312

The Laryngoscope, XLIX, No. 8, August, 1939.

HILL, FREDERICK T.: "The Use of the Monochord in Routine Tests of Hearing." 666–674.

STERNE, T. A. and ZIMMERMAN, H. J.: "A Thyratron Inflector, Its Behavior with Certain Vowels and Its Use in Instructing Deaf Children." 708–736.

Hill concludes that the monochord is the best available device for measuring both air and bone conduction in the upper tonal range, granting the handicap of its being a qualitative instrument.

Sterne and Zimmerman studied the usefulness of an instrument in which a vertical row of lights flashed on in accordance with the fundamental pitch of the voice—the higher the pitch, the greater number of lights which appeared. Their findings indicate that such an instrument might be useful in studying some characteristics of speech sounds and in training the deaf to recognize pitch changes.

HUGHSON, W., CIOCCO, A., and PALMER, C.: "Studies of Pupils in the Pennsylvania School for the Deaf. I. Auditory Acuity." *Archives of Otolaryngology*, XXIX, No. 3, March, 1939, 403–416.

These workers analyzed audiograms for air conduction of 460 pupils and for bone conduction of 454 pupils, and found: (1) 95% of the 460 children responded to at least one tonal frequency in one ear, and 85% in both ears. (2) In the great majority of these children the loss of hearing was approximately equal in the two ears. (3) Since age was not related to the degree of loss, the type of deafness studied was not progressive. (4) 54% of the children were said to have been born deaf, while the percentage of those who became deaf after birth was highest at one year of age and decreased rapidly thereafter. (5) Meningitis was the stated cause for deafness in 17% of those who developed deafness after birth, and together with measles and scarlet fever was the stated cause for almost one-half the cases. (6) A significant number of the children examined had enough residual hearing to justify some effort toward therapeutic relief.

CIOCCO, A., HUGHSON, W., and PALMER, C.: "Studies of Pupils of the Pennsylvania School for the Deaf. II. Resemblances in the Auditory Acuity of Siblings." *Human Biology*, XI, No. 2, May, 1939, 259–267.

This study is an extension of our knowledge about the relation of biological constitution to auditory acuity. Comparison was made between 40 pairs of siblings and 40 pairs of unrelated children. "On the whole, the analysis reveals that auditory acuity differs to a significantly less degree between siblings than between non-siblings."

JONES, ISAAC H.: "The Attempt at Precision Measurements of the Ear." *The Laryngoscope*, XLIX, No. 7, July, 1939.

This article compares the clinical tests for hearing with those for vision, and concludes that precision is possible with such available instruments as the turning-chair, the caloric test, and an audiometer in a soundproof booth. A review of the literature on precision measurements of the nose, throat, and ear and a bibliography are appended.

ANSON, BARRY J., KARABIN, JOHN E., and MARTIN, JOHN: "Stapes, Fissula ante Fenestram and Associated Structures in Man. I. From the Embryo of Seven Weeks to that of Twenty-one Weeks." *Archives of Otolaryngology*, XXVIII, No. 5, November, 1938, 676–697. "II. From the Fetus at Term to the Adult at Seventy." *Archives of Otolaryngology*, XXIX, No. 6, June, 1939, 939–973.

These articles give a detailed account of the development and adult form of the stapes and vestibular window and nearby structures. Numerous drawings are included. The authors are preparing a third article which will trace development between midfetal life and term.

HUDGINS, C. V. and DI CARLO, L. M.: "An Experimental Study of Assimilation between Abutting Consonants." *The Journal of General Psychology*, XXI, April, 1939, 449–469.

Using the methods of experimental phonetics, the authors conclude that, although syllable accent may modify the assimilation process, it is the increasing rate of syllable utterance that is the all important factor producing assimilation of consonants.

VIRGIL A. ANDERSON, *Stanford University*

V. PROBLEMS OF HEARING

KERRIDGE, PHYLLIS M. TOOKEY *et al.*: "Defective Hearing and Nutrition in Children." *The Lancet*, CCXXXVII, No. 6058. October 7, 1939, 781–785.

From a study of hearing deficiencies of several thousand children between ages 7 and 14, the authors found that middle-ear disease is about four times as common, on the average, under poor social conditions as it is under good social conditions. ". . . probably the most important work on the prevention of deafness will be done by those who are striving to improve the social conditions and, in particular, the nutrition of the nation [England]."

KERRIDGE, PHYLLIS M. TOOKEY: "Medical Aspects of Deafness in Children." *The Teacher of the Deaf*, XXXVII, No. 220, August, 1939, 144–151; and No. 221, October, 1939, 168–172.

This is a clear and direct summary of essential information under the following topics—structure and function of the ear, causes of deafness, relation of defective hearing and speech defects, incidence of defective hearing in children, ascertainment of defective hearing, treatment of deafness in children, hearing aids, prevention of deafness in children.

Other articles appearing in *The Teacher of the Deaf*, XXXVII, No. 221, October, 1939, are:

GREENAWAY, E. S.: "The Problem of Acquired Deafness in Adults." 173–175.

JONES, G.: "Prescribed Limits or the Great Inheritance. The Deaf Child and His Relation to the Classics." 176–180.

BALLENGER, HOWARD C.: "Types of Deafness." *Northwest Medicine*, XXXVIII, No. 10, October, 1939, 375–377.

An exposition of the nature and causes of conductive, perceptive, and progressive deafness.

WEVER, ERNEST GLEN: "The Electrical Responses of the Ear." *Psychological Bulletin,* XXXVI, No. 3, March, 1939, 143–188.

An experimental study of the nature of hearing.

VIRGIL A. ANDERSON, *Stanford University*

KOEPCKE, G. M.: "Hearing Loss Due to Endocrine Disturbance." *The Eye, Ear, Nose, and Throat Monthly,* XVIII, No. 10, November, 1939, 306–308.

Dr. Koepcke notes a steady increase in the number of cases of loss of hearing over a period of years, and finds this increase related not to the usual classifications and entities but to such etiological factors as economic and physical conditions, infections, dietary deficiencies, and endocrine imbalances. Treatment embraces both local and general management, including glandular and dietary regimes.

RICHARDS, LYMAN G.: "Otogenic Complications. A Résumé and Discussion of the Literature for 1938." *The Laryngoscope,* XLIX, No. 9, September, 1939, 739–792.

A summary of findings about those forms of infection which, originating in the middle ear, or its adjacent mastoid structures, by extension come to reach either the meninges and subarachnoid spaces, the labyrinth, the brain, the lateral sinus and its various subdivisions or the petrosal pyramid.

POHLMAN, A. G.: "A Note on the Greater Disability for Hearing High Tones in Cases of Conduction Deafness." *Annals of Otology, Rhinology, and Laryngology,* XLVIII, No. 3, September, 1939, 596–599.

This is a report of additional cases which seem to support the author's view that high tones, as well as low, pass into the cochlea through the ossicular chain and not through the secondary tympanic membrane of the round window, as some others have contended.

RAWDON-SMITH, A. F. and STURDY, R. S.: "The Effect of Adaptation on the Differential Threshold for Sound Intensity." *The British Journal of Psychology,* XXX, No. 2, October, 1939, 124–138.

Using a new technique for determining the least perceptible increase in sound intensity, the authors studied the differential threshold of the ear under the influence of a number of different types of adaptation imposed upon it. The most important finding was to the effect that differential sensitivity is in general greatest when tested at the same intensity as that to which the ear has previously been adapted. V. A. A.

Acta Oto-laryngologica (Stockholm) XXVII, Fasc. 5, 1/9–31/10, 1939.

WESTON, JEAN K.: "Observations on the Comparative Anatomy of the VIIIth Nerve Complex." 457–498.

GYERGYAY, A. V.: "Empfindlichkeit, Betaubung und Innervation des Nasenrachenraumes." 519–527.

Weston reports a detailed study and comparison of various vertebrates in regard to (1) relative and actual size variation of inner ear sensory areas, (2) connections of peripheral sense areas with ganglia associated with the VIIIth cranial nerve, (3) relation of various ganglion cell groups to their primary central nuclei. This amounts to a study of the projection of inner ear sensory areas onto their primary nuclei within the brain stem.

Gyergyay's study of the sensitivity of the naso-pharynx, especially in relation to reflexes such as retching and sneezing, leads him to conclude that its various areas have different degrees of sensitivity.

Supplements to *Acta Otolaryngologica* include the following studies, too long for review here:

MARE, GORAN DE: "Audiometrische Untersuchungen ueber das verhalten des normalen und schwerhörigen Ohres bei funktioneller Belastung nebst Bemerkungen zur Theorie des Gehörs." Supplementum XXXI, Göteborg, 1939.

HOLMGREN, LENNART: "Hearing Tests and Hearing Aids." Supplementum XXXIV, Tryckeri Antiebologet Thule, Stockholm, 1939.

SAMZELIUS-LEJDSTROM, INGRID: "Researches with the Bilateral Troncopneumograph on the Movements of the Respiratory Mechanism During Breathing." Supplementum XXXV, Helsingfors, 1939.

LARSEN, BORGE: "Investigations of Professional Deafness in Shipyard and Machine Factory Labourers." Supplementum XXXVI, Ejnar Munksgaard, Copenhagen, 1939.

GARDNER, WARREN H.: "Hard-of-hearing Children in Public Schools." *The American School Board Journal,* IC, No. 5, November, 1939, 42–43.

The hearing supervisor of the Indiana University Speech and Hearing Clinic emphasizes the prevalence and seriousness of hearing defects.

THOMAS, ROBERT E.: "There Is a Job for You." *The Volta Review,* XLI, No. 11, November, 1939, 644–647, 665.

An agent of vocational rehabilitation in the United States Offices of Education discusses the employment possibilities for the hard-of-hearing, pointing out that 71 percent of all jobs are open to them.

BLUETT, C. G.: "Vocational Survey of the Graduating Class of the California School for the Deaf." *The Volta Review,* XLI, No. 10, October, 1939, 549–555; and XLI, No. 11, November, 1939, 615–620, 662.

The training officer of the Bureau of Vocational Rehabilitation in San Francisco presents an intensive study of the vocational aptitudes and possibilities of the graduating class of the California School for the Deaf for 1939.

"The Use of Visual Aids in Teaching," *The Volta Review,* XLI, No. 9, September, 1939, 499–502, 534; No. 10, October, 1939, 566–568, 600; and No. 11, November, 1939, 631–633 668–669.

A group of teachers in the Lexington School for the Deaf in New York City discuss the uses of these types of visual aids—school journeys, museums, motion pictures, the stereoscope, lantern slides, the stillfilm, and flat pictures.

The Volta Review, XLI, No. 9, September, 1939.

TIMBERLAKE, JOSEPHINE B.: "Hearing Aids—1939." 507–510, 536.

GRUSS, LOUIS: "The Effect of Noise on the Hearing of Industrial Workers." 511–514, 535–536.

Timberlake discusses the advances in hearing aid devices made possible by development of the vacuum tube.

Gruss summarizes evidence to show that: (1) Hearing is impaired by

industrial noise. (2) Groups subjected to the loudest noises are most affected. (3) Those who have no previous history of ear condition, as well as those who have, are affected. (4) The greatest incidence of such deafness is among those between the ages of 20 and 30 who are without previous history. (5) Such hearing impairment is accompanied by degeneration of certain nerve structures of the inner ear. (6) It is not established that such impairment is in all cases permanent in character, but it would seem that it is temporary in many cases, permanent in many others.

BELL, ALEXANDER GRAHAM: *"Teaching Language to a Young Deaf Child."* *The Volta Review,* XLI, No. 8, August, 1939, 437–441.

This article, reprinted from the *American Annals of the Deaf* for April, 1883, describes in detail the method Bell used in educating a congenitally deaf boy aged five years.

LUTHER, RUTH M.: "The Two-Year Program in Indiana." *The Volta Review,* XLI, No. 10, October, 1939, 582–583, 598–599.

This article is a description of the work of the Traveling Speech and Hearing Clinic of the University of Indiana under the direction of Dr. Robert Milison.

LOCK, A.: "Modern Methods of Speech Teaching in the Lower School." *The Teacher of the Deaf,* XXXVII, No. 220, August, 1939, 128–136.

This is a copy of a lecture given before the National College of Teachers of the Deaf in England, on practical methods for teaching speech to small deaf children. The teachers' equipment, the approach to the child, the use of apparatus, and games and rhythms are discussed.

VI. SPEECH PATHOLOGY AND PSYCHOLOGY

The Journal of Speech Disorders, IV, No. 3, September, 1939.

PUSITZ, M. E.: "Speech Correction in Cerebral Palsies." 205–218.

STODDARD, CLARA B.: "A Public School Approach to Treatment of Stuttering." 219–222.

CARD, ROBERT E.: "A Study of Allergy in Relation to Stuttering." 223–230.

Dr. Pusitz, speaking from the standpoint of the neuromuscular specialist, discusses the incidence, etiology, pathology, neurological differentiation, intelligence, general treatment, and speech correction work in cases of cerebral palsy:

Definition—Essentially an upper motor neurone lesion, affecting the cerebral motor centers, and resulting in loss of cerebral inhibition.

Incidence—There are no accurate statistics, but surveys indicate that figures exceed those of infantile paralysis.

Etiology——May be congenital or acquired, the majority being the latter.

Pathology—Clinical and neurological syndromes will depend upon which of three motor systems is particularly involved. Zentay has classified the central motor defects as follows: (1) Pyramidal lesions (Spastic paralysis). (2) Extrapyramidal lesions (Hypermotility). (3) Cerebellar lesions (Ataxia disorders).

General Treatment—There is no cure for spastic paralysis, but treatment

should consist of differential diagnosis, psychological-psychiatric approaches, and physical treatment including relaxation and assisted movement with gradual reduction of degree of assistance; and in some cases, surgery.

Speech Correction Work—The first step should be release of physical barriers, followed by relaxation and conditioning particularly of muscles of head and neck, and by actual gymnastics of lips and tongue.

Miss Stoddard summarizes activities which the Detroit program provides for the stammerer as follows—physical education (massage, relaxation, poise development of the fundamental muscle movements); voice training; visualization; phonetics, particularly the attack upon consonants; mental hygiene (talks with students); reading; spontaneous speech.

Mr. Card concludes, after a study of 104 case histories and intradermal tests of 40 stutterers: "The fact that nutrition is a fundamental determinant of energy, storage, release, and distribution in the neuro-muscular glandular activities of the organism, as well as the basis of the phenomena of allergy, makes it logical to conclude that allergic conditions could be a possible cause of stuttering either because of impairment of the control mechanisms in the embryonic or later developmental stages, or because of a condition of functional imbalance in otherwise adequately developed structures."

Other articles appearing in this issue of the *Journal of Speech Disorders* are:

MORRIS, D. W.: "The Speech Survey." 195–198.

WEPMAN, JOSEPH M.: "Familial Incidence in Stuttering." 199–204.

BRYNGELSON, BRYNG: "A Study of Laterality of Stutterers and Normal Speakers." 231–234.

KNUDSON, THELMA A.: "A Study of the Oral Recitation Problems of Stutterers." 235–239.

MILISEN, ROBERT: "Introducing Speech Correction into a New School System." 241–245.

BROWN, JANET: "Hypothyroidism as an Etiology of Cleft Palate." 247–253.

THOMAS, C. K.: "Chinese Difficulties with English Pronunciation." 255–259.

VAN DUSEN, CLARENCE: "A Laterality Study of Non-Stutterers and Stutterers." 261–265.

KLINGBEIL, G. M.: "The Historical Background of the Modern Speech Clinic. Part 2—Aphasia." 267–284.

RUTHERFORD, BERNICE R.: "Frequency of Articulation Substitutions in Children Handicapped by Cerebral Palsy." 285–287.

VAN RIPER, CHARLES: "Do You Stutter?" *The Atlantic Monthly*, 164, No. 5, November, 1939, 601–609.

The writer, himself a stutterer, discusses the problem of this speech disorder in an interesting and informative way. He begins with a historical background of its treatment, describes its symptoms, reviews some of the present day theories, explains the results of recent experiments at the University of Iowa, and offers suggestions for relief to fellow sufferers.

D. E. P.

NELSON, SEVERINA E.: "Personal Contact as a Factor in the Transmission of Stuttering." *Human Biology*, XI, No. 3, September, 1939, 393–401.

From a study of familial tendency and associational factors of 204 stuttering and an equal number of non-stuttering propositi matched as to sex and age, it is concluded that the association factor in the incidence of stuttering is a slight one. In 58 of the cases apparent transmission of stuttering from ancestor to propositus without their association indicates some sort of transmission other than social heredity.

HARMS, M. ARLINE and MALONE, J. Y.: "Hearing Acuity and Stammering." *The Annals of Otology, Rhinology and Laryngology*, XLVIII, No. 3, September, 1939, 658–662.

Evidence is presented which suggests that loss of hearing acuity during the period of speech formation is a cause of stammering.

COOKE, WINIFRED: "The Need for Speech Clinics." *Good Speech*, No. 44, July-September, 1939, 161–164.

The writer emphasizes the need for qualified speech therapists and suggests means of impressing upon the general public the importance of providing proper remedial treatment for children with defective utterance.

D. E. P.

The Journal of Psycho-Asthenics, XLIV, No. 1, 1939.

BENDA, CLEMENS E.: "Further Clinical and Pathologic Studies in Mongolism." 47–59.

BIXBY, EMILY MAY: "Biochemical Studies in Mongolism." 59–73.

THOMPSON, W. H.: "A Study of the Frequency of Mongolism in Negro Children in the United States." 91–95.

V. A. A.

Oto-Rhino-Laryngologia (Tokyo), IX, 1936.

HAYASHI, YOSHIO: "Substitute Vocalization." 641–647.

HAYASHI, YOSHIO: "Unilateral Inflamed Vocal Cords in Singers." 250–254.

Dr. Hayashi is Director of the Speech Clinic at Keio University in Tokyo. He reports three cases of substitute voice. The first had a vicarious voice formed between the epiglottis and the aryepiglottic folds. The second case had a vicarious voice formed by the left vocal cord and the right ventricular band. The third case phonated with the ventricular bands.

His second article reports two cases of hoarseness in singers, which resembled that in laryngeal tuberculosis or phonasthenia but seemed to be of a different cause. By stroboscopic examination it was found that in both cases the left vocal cord vibrated more slowly than the right.

CHARLES H. VOELKER, *Oklahoma A. & M. College*

The Journal of Social Psychology, X, No. 4, November, 1939.

DUNLAP, JACK W. and KROLL, ABRAHAM: "Observations on the Methodology in Attitude Scales." 475–789.

HAYES, SAMUEL P., JR.: "The Interrelations of Political Attitudes." 565–574.

GUNDLACH, RALPH H.: "Emotional Stability and Political Opinion as Related to Age and Income." 577–591. V. A. A.

FAY, PAUL J. and MIDDLETON, W. C.: "Judgment of Occupation from the Voice as Transmitted over a Public Address System and over a Radio." *The Journal of Applied Psychology,* XXIII, No. 5, October, 1939, 586–601.

In this study the authors were attempting to discover whether listeners tend to identify certain voice types and voice qualities as belonging to certain occupations. Ten adult male speakers, averaging 45 years of age, were used, two from each of the following occupations: preacher, teacher, lawyer, insurance agent, and musician. The listeners were 47 students in a university psychology class.

The experimenters found that the two occupations most frequently confused were preacher and lawyer. The only occupations which the listeners were able to identify in a manner more reliable than chance merely from hearing the voices were preacher and teacher. In no case was the reliability high. The study disclosed that definite vocal stereotypes did exist in the minds of the listeners, though these conceptions frequently did not agree with the *actual* occupation of the speaker. That is, the musician was said to sound like a lawyer, etc. However, the authors point out that knowledge of this tendency to stereotype voices may be used to advantage in radio drama, for example; the *actual* occupation in this case is of no importance. V. A. A.

The Journal of Psychology, VIII, No. 2, October, 1939.

FERGUSON, LEONARD W.: "Primary Social Attitudes." 217–225.

PATRICK, CATHERINE: "How Responses to Good and Poor Poetry Differ." 253–283.

GUEST, LESTER P. and BROWN, ROBERT H.: "A Study of the Recall of Radio Advertising Material." 381–387.

FRANK, LAWRENCE K.: "Projective Methods for the Study of Personality." 389–413.

Ferguson presents a factor analysis of the results of a number of attitude scales, isolating for study two primary or independent social attitudes represented by what he chooses to call Factor I, attributes toward the reality of God, evolution, and birth control, and Factor II, attitudes toward the treatment of criminals, capital punishment, and war.

The purpose of Patrick's experiment was to determine how readers' reactions to good poetry differed from their reactions to poor poetry. The good poems were selected from the works of outstanding poets; the poor poems were written (presumably for the purposes of this test) by individuals "who entirely lacked poetic talent." The poems were equated for general style, subject-matter, length, and technique (rhyme-scheme, etc.). Twelve poems were used, six of each type, good and bad; ten men and ten women served as subjects. The experiment disclosed that good poetry arouses greater mental activity and stimulates imagination more effectively than poor poetry. The good poems produced a larger number of thought changes than the poor poems did, stimulated more supplementary ideas, and drew forth more free discussion from the subjects.

Guest presents two chief conclusions from his study of the retention of radio advertising material: (1) larger amounts of advertising material are progressively inferior in terms of relative retention than are shorter amounts, at least, within the limits of this investigation, and (2) learning from radio advertising is largely incidental learning and hence the amount of retention in all cases is found to be small.

Frank would study personality from the point of view of the *process* of personality development. V. A. A.

SCHETTLER, CLARENCE: "Topical Summaries of Current Literature: Personality Traits." *The American Journal of Sociology*, XLV, No. 2, September, 1939, 234–258.

Topical coverage of the field with a fairly complete bibliography of 308 items. Blanton, Seashore included; Murray omitted.

O. A. HITCHCOCK, *University of Akron*

JASTAK, JOSEPH: "Understanding the Non-Reader." *Mental Hygiene*, XXIII, No. 2, April, 1939, 228–240.

The author believes that reading disability is not a specific defect but rather merely a characteristic of a type of individual who is likely to display other related symptoms as well. Among these he includes retardation in general language development, greater susceptibility to all types of speech defects, inferior directional orientation, and impairment of memory. The author links reading disability to a disturbed neurological dominance. Recommended therapy includes all types of training which aid in establishing this necessary dominance.

V. A. A.

PRESTON, MARY I.: "The Reaction of Parents to Reading Failure." *Child Development*, X, No. 3, September, 1939, 173–179.

In contrast to a probable philosophical acceptance of a child's failure in arithmetic, for example, the author has discovered that parental attitude toward reading failure often involves such emotional reactions as anxiety, despair, annoyance, anger, and mortification. Dr. Preston feels that these reactions not only constitute a definite threat to the emotional well being of the child deficient in reading, but also serve to call attention to the fact that the problem of teaching beginning reading has not as yet been adequately met. Prevention of reading difficulties through competent instruction is advocated rather than attempted rehabilitation of advanced cases in a reading clinic.

V. A. A.

SYMMONDS, PERCIVAL M.: "Research on the Interviewing Process." *The Journal of Educational Psychology*, XXX, No. 5, May, 1939, 346–353.

Interviewing, declares the writer, by its very nature must be relatively free and unstandardized, and yet research on this process demands a certain degree of standardization in order to eliminate the concomitant variables. He suggests that research on this problem be carried out by a person who is interviewing and who must interview day after day under relatively uniform conditions. D. E. P.

The Journal of Speech Disorders, IV, No. 2, June, 1939.

GOLDSTEIN, MAX A.: "Practical Aspects of Speech Correction." 99–102.

MOSES, ELBERT R.: "Palatography and Speech Improvement." 103–114.

PALMER, MARTIN F. and GILLETT, ANNA MAE: "Respiratory Cardiac Arrhythmia in Stuttering." 133–140.

Goldstein emphasizes the relative youth of speech pathology as a science and the need for prolonged and intensive research in that field. He cites cases from his own experience to show that "much of the normal mechanism in speech production is still imperfectly or incompletely understood and that physiological compensation is a working asset offering opportunities for much research and closer study."

Moses takes issue with a number of previous experimenters who describe sounds in terms of fixed tongue position. From a study of 864 palatograms covering 102 sound combinations and 276 photographs of split palate casts, he concludes "it is not justifiable to say that any so-called correct tongue position for any consonant can be indicated exactly," and hence that in the correction of any speech defect factors other than position must be involved.

Palmer and Gillett compare the occurrence of respiratory cardiac arrhythmia in twenty-one stutterers and twenty-four normal speakers when neither are speaking. "During inspiration significantly fewer of the stutterers' heart beats decrease in length than the normals. During expiration, significantly fewer of the stutterers' heart beats increase in length than the normals, and significantly more of the stutterers' heart beats decrease in length than the normals. . . ." ". . . during expiration . . . fewer stutterers have respiratory arrhythmiac tendencies, but . . . when they do, these tendencies are directly opposed to the normal tendency . . . stutterers increase their heart beats on inspiration much more regularly than the normals."

Other articles appearing in this issue are:

KLINGBEIL, G. M.: "The Historical Background of the Modern Speech Clinic." 115–132.

VAN RIPER, C.: "Ear Training in the Treatment of Articulation Disorders." 141–142.

ROTTER, JULIAN B.: "Studies in the Psychology of Stuttering, XI, Stuttering in Relation to Position in the Family." 143–148.

AINSWORTH, STANLEY: "Studies in the Psychology of Stuttering: XII. Empathic Breathing of Auditors While Listening to Stuttering Speech." 149–156.

BROWN, JAMES BARRETT: "Elongation of the Cleft Palate to Gain Better Nasopharyngeal Closure." 157–162.

COTTON, JACK C.: "A Simple Oral Examination Light." 163–164.

KOPP, GEORGE A.: "Treatment of Stuttering." 165–169.

JOHNSON, WENDELL: "The Treatment of Stuttering." 170–172.

HAWK, SARA STINCHFIELD: "Can a Child Be Taught to Talk?" 173–179.

MAC MAHON, CORTLANDT: "The Treatment of Dysphonia and Allied Conditions." *The Journal of Laryngology and Otology*. LIV, No. 6, June, 1939, 343–349.

Describes methods of treating post operative, spastic, eunuchoid, and misused voices.

Archives of Otolaryngology, XXIX, No. 6, June, 1939.

HUGHSON, WALTER and THOMPSON, EVA: "Research in Audition: The Next Steps." 903–918.

VAN ALYEA, O. E.: "Ethmoid Labyrinth." 881–902.

Hughson and Thompson urge a closer coordination between experimental work and its clinical applications; and review briefly the clinical significance of research findings. They emphaize the need for further research, especially on bone conduction, and on the influence which blood pressure, endocrine and vitamin balance, pressure of cerebrospinal fluid, and biologic conditions exert on auditory acuity.

Van Alyea presents a detailed anatomic study of the ethmoid labyrinth with consideration of the clinical significance of its structural characteristics.

CROWE, SAMUEL J.: "The Prevention of Deafness in Children." *The Laryngoscope*, XLIX, No. 7, July, 1939, 591–595.

The author discusses the importance and means of preventing formation of lymphoid tissue in the Eustachian tube and middle ear, which may lead to a gradual deafness with no symptoms until changes have occurred which seriously interfere with movements of the ossicles.

NIELSEN, J. M. and RANEY, R. B.: "Recovery from Aphasia." *Archives of Neurology and Psychiatry*. XLII, No. 2, August, 1939, 189–200.

The author presents three new cases in which aphasia was studied after major (left) temporal lobectomy and one case of minor (right) temporal lobectomy. In his view the remarkable language capacity of the patients suggests that those with complete loss of the major temporal lobe perform better than those with mere damage to it. Evidence is also given that the minor temporal lobe has considerable function in language even when the major lobe is intact.

The Journal of Psycho-Esthetics, XLIII, No. 1, 1938.

MYERS, ROGER C.: "An Application of the Control Group Method to the Problem of the Etiology of Mongolism." 142–150.

BENDA, CLEMENS E.: "Studies in the Endocrine Pathology of Mongoloid Deficiency." 151–155.

Myers proposes the hypothesis that maternal hyperthyroidism, while possibly not the sole cause, is at least related to mongolism.

Benda traces the cause of mongolism to alterations of the pituitary body.

V. A. A.

JASTAK, JOSEPH: "The Ambigraph Laterality Test." *The Journal of Applied Psychology*, XXIII, 4, August, 1939, 473–487.

The author explains the administration and interpretation of the ambigraph battery of laterality tests designed to measure potential sidedness on the basis of both eye and hand preference. This battery is recommended as being the most reliable tests of laterality of which the author is aware.

V. A. A.

SEEGERS, J. C. *et al.*: "Vocabulary Problems in the Elementary School." *The Elementary English Review*, XVI, No. 4, April, 1939, 157–166; No. 5, May, 1939, 199–204; No. 6, October, 1939, 234–239; No. 7, November, 1939, 279–282.

The Seventh Annual Research Bulletin of the National Conference on Research in English is here published in serial form. The first issue lists an extensive bibliography. The second issue states the purposes of the study (1) to present major research findings of studies of vocabulary problems at the elementary level, (2) to generalize about them so as to show the areas of authentic information, (3) to point out needs for further research.

Through this and the following two issues is an extensive summary and analysis of compilations of children's word lists, followed by the beginning of a summary of vocabulary difficulties in subject fields or textbooks. The report is to be continued in a later issue.

GANSL, IRENE: "Vocabulary: Its Measurement and Growth." *Archives of Psychology*, XXXIII, No. 236, March, 1939, 52 ff.

This study presents an improved, standardized vocabulary test, possessing a reliability coefficient of .94, designed for grades three to eight of the elementary school. Vocabulary growth throughout these grades could be graphed, it was discovered, virtually as a straight line. More variability of scores was found among the two thousand boys studied than among the one thousand girls, as well as consistent, though relatively small, vocabulary superiority.

DIX, JOHN P.: "Semantics Applied in Civic Instruction in Junior High School." *The Social Studies*, XXX, No. 7, November, 1939, 303–305.

Discusses some applications the writer has made of material in Stuart Chase's *The Tyranny of Words*.

MORRIS, O. W.: "Recent Trends in Speech Education." *Teachers College Journal*, X, No. 5, May, 1939, 118–120.

A summary of current tendencies in research, graduate study, undergraduate work, secondary and grade school instruction, and adult education in the speech field. These are presented as stemming from the increased demand for communicability which technical advances in telephone and radio have emphasized.

SPACHE, GEORGE: "A Phonics Manual for Primary and Remedial Teachers." *The Elementary English Review*, XVI, No. 4, April, 1939, 147–150; and No. 5, May, 1939, 191–198.

An intensive review of contemporary literature on the teaching of phonics, with the conclusion that it is more useful as a supplement to other methods of teaching reading than as a distinct method by itself. Phonics should be taught only to those children who need it, after they have attained a mental age of six and a half or seven, and after the habit of thought-getting has been established. Material in the "Manual" covers purposes, extent, and results of phonics teaching as well as instruction about what to teach and how to teach it. A bibliography is included.

The National Elementary Principal, Eighteenth Yearbook, XVIII, No. 6, July, 1939.

This issue is devoted to the general subject, "Enriching the Curriculum for the Elementary-school Child." One looks in vain for an organized treatment of speech problems, but the following articles are typical of those which present related materials:

PERRIN, NELLIE HATON: "Writing and Staging a Play in Grades III and IV." 396–402.

BROOKS, FRED E.: "Effective Use of a Public Address System." 434–437.

CLOWES, HELEN and ROBERTSON, JOHN W.: "Enrichment for Poor Readers Thru a Remedial Reading Program." 559–567.

CHILD, ELEANOR D.: "Making Motion Pictures in the School." *The English Journal,* XXVIII, No. 9, November, 1939, 706–712.

An interesting account of a new and vital project conducted by a teacher of English and director of the audio-visual department of the Greenwich High School, Connecticut.

WILES, KIMBALL: "New Ways of Utilizing School News Broadcasts." *The School Review,* XLVII, No. 7, September, 1939, 510–514.

Suggests various ways, involving cooperative planning and discussion, by which a class may prepare for and utilize news broadcasts.

HESTER, J. GORDON: "Motivating Debaters." *Platform News,* VI, No. 2, October, 1939, 23–26.

The writer offers specific suggestions for providing proper incentives for high school debaters. D. E. P.

HAWKES, FRANKLIN P.: "Discussion Panels for Teachers' Meetings." *Education,* LX, No. 1, September, 1939, 8–16.

A school superintendent describes in detail how discussion panels were used in his school to develop the guidance program.

SICKLER, ELEANOR VORE: "Relaxation for School Children." *Journal of the National Education Association,* XXVII, No. 7, October, 1939, 199–200.

The writer discusses her use of relaxation exercises with school children. Application of the material to speech work, though not mentioned, will be evident to every speech teacher.

CADIGAN, ROBERT J.: "The Drama and Social Problems." *The English Journal,* XXVIII, No. 7, September, 1939, 557–568.

An annotated list of plays suitable for high school study, which deal with social problems in such areas as understanding the Negro, peace, the machine, poverty, success in business, crime and punishment, politics.

The English Journal, XXVIII, No. 6, June, 1939.

HILL, ROGER: "Streamline Shakespeare." 429–438.

DOWLING, ALBERT WARNER: "An Aid in Teaching Oral Composition." 455–461.

WONNBERGER, CARL: "The School Stage and the Commercial Theatre." 461–466.

Hill discusses methods of re-vitalizing the study of Shakespeare through acting, puppetry, and motion picture productions in the school.

Dowling has developed a speech criticism chart based on criteria stated by Bolenius, Charters, Cunningham, Flynt, Henderson, Houghton, Leonard.

Wonnberger treats the problem of finding adequate dramatic material for school use.

PHILLIPS, ROSE: "The Auditorium." *Speech,* IV, No. 1, September-October, 1939, 35–38.

The writer outlines a plan for using the school auditorium as a socializing and integrating unit for the progressive curriculum. D. E. P.

SPIEGLER, CHARLES G.: "One American Way." *High Points,* XXI, No. 9, November, 1939, 48–55.

This article, as the writer states, is a partial answer to Dr. John L. Tildsley's recommendation that Speech and English Departments in the New York secondary schools be amalgamated. Dr. Tildsley would confine the scope of the speech teacher exclusively to corrective efforts. Mr. Spiegler points out that much of the criticism leveled at the teaching of speech in the city schools is justified. Altogether too much emphasis has been placed upon the mechanical phases of good speaking. More attention, he suggests, should be given to the discussion of contemporary social problems. The speech teacher's function is to help students learn how to present ideas, argue for them, listen tolerantly to opposing viewpoints, change opinions based on prejudice and misinformation. D. E. P.

The American Journal of Orthopsychiatry, IX, No. 3, July, 1939.

MEEK, LOIS H.: "Preparation of Teachers for the Emotional Guidance of Children." 494–503.

BENDER, LAURETTA: "Mental Hygiene and the Child." 574–582.

Dr. Meek proposes an ideal college of education designed to provide a general atmosphere and type of training which by its very nature will accomplish two objectives: (1) Eliminate the misfits—students who are temperamentally, academically, or otherwise unsuited to the exacting demands of teaching, and (2) "develop young people into the kind of teachers that children would like." Attention is to be given to the "emotional climate" of the school as well as to its course of study. The fundamentals of good teaching, as the author sees them, are carefully set forth in the course of this discussion.

Dr. Bender's paper, delivered before a group of registered nurses, deals with the very early psychological and physical development of the child. Its purpose is to impart some understanding of the nature of this development and of the problems arising therefrom. The point is made that many such "problems" arise simply as a result of interference with or misinterpretation of perfectly normal aspects of growth and naturation. V. A. A.

MILLER, DELBERT C.: "An Experiment in the Measurement of Social Interaction in Group Discussion." *American Sociological Review,* IV, No. 3, June, 1939, 341–351.

The interaction of 150 students during classroom discussion led by the instructor was studied in terms of immediate responses during the process

rather than in terms of end results. Six kinds of responses were defined and tabulated—(1) Inference question. A question concluded from one or more propositions which have been laid down by the participant, as e.g., If war is cruel and wasteful, why does not man abolish it? (2) Inference statement. A statement concluded from one or more propositions laid down by the participant, as e.g., War is cruel and wasteful. Man should abolish it. (3) Supported opinion. E.g., I believe . . . because . . . etc. (4) Information question, not related to propositions laid down by participant. (5) Factual statement. (6) Unsupported opinion.

Statistical treatment of results supplemented by stenographic reports of the discussions, showed that use of inference questions by the instructor led to improved quality of discussion as shown in more inference questions and inference statements and fewer unintegrated fact statements from students.

Education, LIX, No. 10, June, 1939.

LIVINGSTON, KATHRYN HEINZ: "Counteracting Foreign Ideology through the High-School Speakers' Bureau." 608–609.

COLLINS, ROSLYN: "Is the Spoken Word Getting a 'Break'? A Study in Radio Education." 618–620.

Livingston emphasizes the value of the speakers' bureau as a vitalizing contact between school and community.

Collins points out that radio may serve to restore speech to some of its past glory by improving our imaginative powers and our sensitivity to the beauties of spoken language.

The Journal of Education, CXXII, No. 6, June, 1939.

LAWSON, DOUGLAS E.: "The Present Status of Phonics." 188–189.

FLYNT, WILLARD C.: "A Shake-up in Oral English." 196–198.

Lawson surveys briefly some past and present attitudes in favor of and against use of phonics in teaching children to read.

Flynt describes methods he has used to secure real-life situations which provide effective motivation and genuine interest in speaking practice in the classroom.

CROSBY, MURIEL: "Language as a Means of Expression." *Educational Forum*, III, No. 4, May, 1939, 430–437.

The author describes a year's program for developing the language abilities of a group of second grade children. Speech activities involved were discussion, story telling, oral interpretation, and original play productions.

DAVIDOFF, EUGENE and BUCKLAND, GERTRUDE: "Reaction of a Juvenile Delinquent Group to Story and Drama Techniques." *The Psychiatric Quarterly*, XIII, No. 2, April, 1939, 245–258.

A group of juvenile delinquents whose ages ranged from 13 to 17 years and whose I.Q's varied from 70 to 100 showed in their responses to story telling, puppetry, and dramatics, a lack of creative ability, self-centered rather than group interests, destructive attitudes, over-compensation or underdevelopment of certain traits, and lack of leadership. Best results were obtained with story completion techniques.

SMITH, MADORAH E.: "Some light on the Problem of Bilingualism as Found from a Study of the Progress in Mastery of English among Preschool Children of non-American Ancestry in Hawaii." *Genetic Psychology Monographs,* XXI, No. 2, May, 1939, 119–284.

The conclusion is presented that bilingualism is a definite hindrance in the mastery of speech on the part of very young children. Investigation disclosed that the children from non-Caucasian homes in Hawaii at the time of school entrance are at about the speech level of three-year-old children from a less polyglot environment. This retardation, the author believes, is due to two handicaps; the prevalent use of pidgin English and the bilingualism of many of the homes. V. A. A.

ZELIGS, ROSE: "Children's Worries." *Sociology and Social Research,* XXIV, No. 1, September–October, 1939, 22–32.

The author finds a definite relationship between psychoneurotic traits and a large number of worries in children. Five and three-tenths per cent of the boys and three and nine-tenths per cent of the girls worried because they stuttered. O. A. H.

WALKER, MAE: "Word Personalities." *The Business Education World,* XX, No. 1, September, 1939, 49–50.

A short article containing practical advice for the building of vocabularies. O. A. H.

DALE, EDGAR and WEEDON, VIVIEN: "Effect of a Time Interval on Words Known." *Educational Review Bulletin,* XVIII, No. 5, May 3, 1939, 123–126, passim.

Seventh and eighth grade students were tested (multiple choice) in 1928 on their familiarity with certain business terms. In the same school other comparable groups were tested in 1929, 1932, and 1937. The article attempts to answer the question, "How does the 'population-vocabulary' vary over a period of years?" O. A. H.

DAVIS, EDITH A.: "Accuracy Versus Error as a Criterion in Children's Speech." *The Journal of Educational Psychology,* XXX, No. 5, May, 1939, 354–364.

". . . reports based on frequency of error alone are inadequate and misleading. You should note the frequency of occurrence of a given construction in a given sample of language before attempting to evaluate the errors in children's speech. It is easy to become so pre-occupied with the one hundred forty-one times a group of children say 'ain't' as to lose sight of the three hundred fifty-six times they say 'isn't.'" O. A. H.

BLAU, JOSEPH L.: "The Functions of Drills in the Teaching of Speech." *High Points,* XXI, No. 5, May, 1939, 26–31.

It is the writer's belief that, except in clinics which care for students with marked speech deficiencies, speech drills have no value outside a social setting

which stimulates the student to develop an attitude of cooperation with the group and a sense of his responsibility as a citizen.

D. E. P.

The Elementary English Review, XVI, No. 5, May, 1939.

LAPOLLA, GARIBALDI: "Problems of Teaching English in the Elementary Schools." 184–190.

SPACHE, GEORGE: "A Phonics Manual for Primary and Remedial Teachers." 191–198.

SEEGERS, J. C.: "Vocabulary Problems in the Elementary School." 199–204.

Lapolla suggests that English training will be successful in the elementary grades only if it is an outgrowth of the immediate experiences of the child. Urges that the child be taught so that he can "talk easily, talk freely, on levels of his own . . . in the grammar appropriate to his age and interests."

Spache reviews the literature on phonics, and gives some rules for teaching. The article should be read in connection with the bibliography in the April issue of the same magazine.

Seegers presents a digest of current literature on vocabulary problems, with reference to a bibliography in the April issue of the same magazine.

O. A. H.

MCMILLAN, MARGARET and MORRIS, MONIA COOK: "Educational Opportunities in Early Missouri, Part I." *Missouri Historical Review*, XXXIII, No. 3, April, 1939, 307–325.

A well-documented study of value to those interested in early oratory and dramatics.

O. A. H.

Platform News, VI, No. 1, September, 1939.

PALZER, EDWARD: "It Can Be Done." 5–8.

MAHONEY, WILLIAM A.: "Private Railroads Can't Make the Grade." 14–15, 18–19.

DESMOND, JAMES: "Logicians, Libel, and the Law." 8–11.

Mr. Palzer is convinced that high school students can and should debate extemporaneously, and he gives his method for training them to do so.

Mr. Mahoney, debate coach for Laconia High School in New Hampshire, presents the first affirmative argument on the proposition that the Federal Government should own and operate the railroads.

Mr. Desmond, an attorney, discusses the legal responsibility of a debate coach for remarks of his debaters.

D. E. P.

DAVIS, IRENE POOLE: "The Speech Aspects of Reading Readiness." *The National Elementary Principal*, XVII, No. 7, July, 1938, 282-288.

The author summarizes the results of studies of the development of consonant sounds in children at the primary level, and of the relations between mental age, articulation, social behavior, auditory acuity, and kinesthetic perception in relation to reading readiness. Since the meaning-giving activities of speech have a direct bearing on the meaning-getting activities of reading,

she recommends that the child be introduced to reading through pantomimes, sound games, and stories, and dramatic play; and that the earliest reading materials should contain many sounds that children need to use most (*t, d, n, m, k, w, g, h,* and perhaps *r, z, s,* initial *th* as in *them,* and *l*) and a minimum of late-developing sounds (*zh, th* as in *thin, wh, sh, f, v,* and *y*). The conclusion is that a rich background of experience with familiar sounds and words learned through auditory stimuli gives the child a firm basis for rapid and meaningful reading.

MILLER, CARROL H.: "Value of Certain Standard Tests for a Study of Dramatic Talent." *Journal of Social Psychology.* IX, No. 4, November, 1938, 437-449.

The scores made by high school juniors and seniors on seven standard "pencil and paper" tests were correlated with teachers' ratings of those pupils on dramatic talent. The author concludes that to the extent the tests used are representative, "there seems little promise of any fruitful approach to the problem through this sort of test, beyond what can be learned by vocabulary and intelligence tests."

BAUMAN, SEYMOUR S.: "Choral Speaking in Action." 51-54.
LAHERTY, EDWARD J.: "Remedial Reading in the Speech Course." 67-69.
High Points, XX, No. 6, June, 1938.

Bauman summarizes the program of the Choral Speaking section at the Twenty-second Annual Convention of the N.A.T.S. in New York City, stressing the difference between rote methods of concert recitation and the re-creative methods by which choral speaking improves the individual's appreciation of poetry and command of good speech.

Laherty calls attention to the opportunity which the speech class offers for developing skill in intellectual oral reading; and suggests that special clinical treatment should be given those pupils who read words in a halting or incorrect manner.

NETZER, R. F.: "Stimuli for Oral Language." 91-94.
JACOBS, LELAND B.: "Teaching Conversation Through Conference." 101-104.
The Elementary English Review, XV, No. 3, March, 1938.

Netzer recorded and transcribed 135 oral responses (i.e., original stories) made by fourth, fifth, ar 1 sixth grade children to three stimuli—a picture, an incomplete story, and an object. No statistically significant difference was found in favor of any one of these types, but the inadequacy of written composition scales for testing oral composition and the need for more objective means of testing the latter were emphasized by the study.

Jacobs has found informal discussion a vital and effective means of making elements of good conversation (such as poise, fair-mindedness, vocabulary, good usage) meaningful social objectives in the upper grades. Classes were divided into small groups; definite topics were chosen growing out of preceding study and activities; every child was expected to contribute to the discussion; pupils were to help each other courteously with speech errors; and work was checked by (1) choice of a reporter from each group to give the gist of its conversation to the rest of the class, and by (2) rating of each individual's contribution by all the members of his group.

NEWS AND NOTES

GENERAL

Soon after January first the Department of Speech and Dramatics at Michigan State College will move into a new building erected at a cost of over a million dollars and devoted entirely to speech and radio. The laboratory theatre seats 150; the playhouse, which will be used for the majority of college productions, has 600 seats; and the large auditorium will accommodate 5,500. The switchboard has complete flexibility by means of cross-connecting bus bars, and, in addition to the switchboard on the stage, there is a rehearsal switchboard in the middle of the playhouse auditorium and another complete remote control switchboard adjoining the projection booth which will be used for the control of lighting during performances. The plant includes seven dressing rooms, several rehearsal rooms, shop, costume and property storage. Conduits have been placed to allow central recording facilities to serve the various classrooms, and arrangements have been made for sound-proof booths in which motion pictures may be taken of students in public speaking classes. The speech clinic has a series of small rooms with concealed microphones that will enable the director of the clinic to overhear instruction given patients. Special classrooms have been built for the teaching of radio speaking, and the rooms for conversational speaking will be equipped with living room furniture.

* * * *

The first program in which sound recordings were reproduced for serious study purposes in the auditorium of The National Archives was presented August 9 before a group of students of the Seventh-day Adventist Theological Seminary, Washington, and teachers of Seventh-day Adventist colleges in North America, numbering nearly a hundred persons.

John G. Bradley, Chief of the Division of Motion Pictures and Sound Recordings, substantiated the historical significance of the event in a short address before the group. Miss Helen E. Hunter, Editor-Librarian of the same division, directed in the choice of recordings and their reproduction and presided as hostess. Wallace G. Stone, sound engineer, assisted in the work of reproduction.

The program was initially planned by Professor Charles E. Weniger, Chairman of the Department of Speech of Pacific Union College, as a part of his summer teaching program in the capital city. Among the great voices heard in reproduction were those of William Jennings Bryan, Franklin Delano Roosevelt, John G. Pershing, and Edouard Daladier.

* * * *

The Department of Drama and Theatre of Western Reserve University in co-operation with the Cleveland Play House held a Theatre conference on Sunday, November 19th, in Eldred Hall on the University Campus.

Registration began at two o'clock and the conference continued throughout

the afternoon and was concluded that evening with the Eldred Players presentation of the comedy "Dr. Knock," by Jules Rowain.

Winfred G. Lentner, President of Western Reserve University and Frederic McConnell, Director of the Cleveland Play House, officially greeted the guests.

The following talks and demonstrations were given:

Problems of producing on a small stage, Barclay S. Leathem, Western Reserve University.

Actor training in England, Nadine Miles, Western Reserve University.

Choral speaking as a part of dramatic production, the women's chorus from the play "Murder in the Cathedral."

The use of mechanical equipment in educational theatre work: *Radio dramatics,* Katharine Machett, West Technical High School, Cleveland. *The use of the recording machine in speech training,* Amy Bishop, Flora Stone Mather College.

The use of motion pictures as a teaching technique for acting. Film made by James Card, Jr., Shore High School, and John Mihal, Jr., under the supervision of the Department of Drama and Theatre.

Round Table discussions followed:

Problems of directing, Eugene C. Davis, Glenville High School, Cleveland.

Play Selection for high schools, Erna Hinkel, Timken Vocational High School, Canton.

Play selection for community theatres, Kenneth D. Scott, Shaker Players.

Publicity, William K. Kurz, Lakewood Little Theatre.

Technical problems, Gerard Gentile, Western Reserve University.

* * * *

The annual meeting of the West Virginia Association of Teachers of Speech was held this year at Wheeling, West Virginia, on the afternoon of November 3, 1939.

Voras D. Meeks, West Vriginia University, acted as Chairman.

The program was as follows:

The High School Principal Looks at Speech, D. F. Arnett, Principal Sistersville High School, Sistersville.

Training Contestants for the State Public Speaking Contest, Bertie Rodgin, Beaver High School, Bluefield.

One-Act Play and Discussion of Its Production, James B. Lowther, West Virginia University, and students of West Virginia University, Morgantown.

Business Meeting: Secretary-Treasurer's Report and Election of Officers.

Discussion of High School Debate Topic and State Public Speaking Contest.

Officers for the coming year are: President, Richard C. Brand, Morris Harvey College, Charleston, West Virginia; Vice-President, Bertie Rodgin, Beaver High School, Bluefield, West Virginia; Secretary-Treasurer, Fannie Davis, Kanawha County Schools, Clendenin, West Virginia; Counsellor, James B. Lowther, West Virginia University, Morgantown, West Virginia; Editor, *West Virginia Speech Bulletin,* Richard C. Brand, Morris Harvey College, Charleston, West Virginia.

* * * *

The first annual assembly of all school and college teachers of Speech in Ohio was held at Granville October 14th, with an attendance of seventy-five and a well-rounded program of addresses dealing with the central theme of the preparation of teachers of Speech. The meeting had been authorized by the Ohio Association of College Teachers of Speech for the declared purpose of gathering the various school and college groups together. The discussion theme

was provided by the action of the Ohio Department of Education in including a minimum and special certificate in the field of Speech among the new regulations governing the certification of Teachers in Ohio, effective September 1, 1939.

W. Roy Diem of Ohio Wesleyan, as Chairman of the Education Committee which has gained official recognition for Speech in Ohio, spoke on the Certification program.

The two succeeding speakers, C. R. Layton of Muskingum College and E. Turner Stump of Kent State University were also members of the Education Committee.

The program follows:

Lunch. Clearing House for year's activities
Discussion—Presiding, President Roy Diem, O.C.A.T.S.
The Certification, Roy Diem
The Training of Teachers, Charles Layton, E, Turner Stump
The Situation in Ohio, Caroline Hagan
Speech in a Small School, Daun Spade
The Desirability, O. E. Pore, formerly State Dept. of Education
The High School League and Courses in Speech, Elbert Moses
The Extra Curricular Courses in Speech, Russell Caldwell
The Content of Courses in High School Speech, Ruth Domigan, Mayuente Fleming
The School Board and Speech, Loren Souers, Canton, O.

The succeeding motion, "That this body arrange for a similar meeting next year about the same time," was passed by a unanimous vote. The Chairman was empowered to appoint a Committee on Arrangements, and at the end of the afternoon program he announced the names as R. C. Hunter, Chairman; Upton Palmer, Marie Mason, Russell Caldwell, L. E. Jackson, Ruth Domigan, Kingsley Povenmire. Professor Hunter presented an invitation from Ohio Wesleyan University, Delaware, to meet there next year.

* * * *

The fall meeting of Florida Speech Teachers was held on Saturday, November 18th, at the Pancoast Hotel, "directly on the ocean," in Miami. The program chairman for the convention was Irving C. Stover of Stetson University.

9:30 A.M.—Registration (Pancoast Hotel, Miami Beach)
Welcome Address, James T. Wilson, Supt. of Dade County Schools
What is Expected from Speech Teachers, J. G. Fisher, Principal of Miami High
Reflex Actions in Speech, Harry R. Pierce, Rollins College
High School Debating, Mrs. Chester Howarth, Daytona Beach High School
Radio Speaking, C. D. Tharpe, University of Miami
Our Profession, H. P. Constans, University of Florida
Luncheon, Pancoast Hotel
Guest Speaker, I. T. Pearson, Supervisor of Instruction, Dade County
Business Session
An Approach to Amateur Acting, Cloyd Head, Miami Players
Getting the Actor to Act, Paul Geisenhof, University of Florida
Play Production, Mrs. Opal E. Motter, University of Miami
Informal Reception

Convention delegates who arrived in Miami Friday evening were invited to attend the production of "You Can't Take It With You" presented by the dramatics department of the University of Miami under the direction of Mrs. Opal Motter.

The Texas Speech Association Convention was held in the St. Anthony Hotel, San Antonio, Texas, November 30th, and December 1st and 2nd. The program included:

Public Discussion and Debate—A Place for Both, C. O. Spriggs, Texas A. and M. College

New Plans for Interscholastic League Work, F. L. Winship, Division of Extension, The University of Texas

Radio Speech in High School,—Lecture and Demonstration, Jeston Dickey, Brackenridge High School, San Antonio

Experimental Methods in Forensic Activities, Coralee Garison, National Organizer for Phi Rho Pi, Southern State Normal, Springfield, South Dakota

The Three-Year Speech Course in Operation, John N. Watson, Wichita Falls Senior High School

Discussion of the Texas course of Study

Address—*The Place of Speech in the Curriculum,* Andrew T. Weaver, University of Wisconsin

Demonstration of Speech Work in the Grades, Mrs. Robert H. Taylor, Auditorium teacher, Alamo Heights Elementary School, Alamo Heights

Panel Discussion—*The Value and Need of Speech Training and Correction in the Elementary Grades,* B. F. Pittenger, Dean of School of Education, The University of Texas; W. M. Green, Superintendent of Schools, Fort Worth; T. D. Austin, Principal, Port Arthur; Miss Ruth Pirtle, Speech Department, Texas Technological College, Lubbock; Miss Zinn Brooks, Grade Teacher, Temple, Texas

Address—*The Side Show or the Big Top,* Andrew T. Weaver, University of Wisconsin

* * * *

DRAMA

The Tulane University Theatre under the direction of Monroe Lippman presents three plays for the season of 1939–1940: *Arms and the Man* by George Bernard Shaw, November 8–9; *Bury the Dead* by Irwin Shaw, March 13–14; and *Boy Meets Girl* by Bella and Samuel Spewack, May 1–2.

* * * *

The program of Fall Plays at Kenyon College continues with two popular and current comedies: *The Amazing Dr. Clitterhouse* by Barre Lyndon, on November 15th; and three weeks later, *The Missouri Legend* by E. B. Ginty.

* * * *

The Blackfriar Players of the University of Alabama opened their thirty-third season on October 18th with the presentation of the satirical comedy *Kiss the Boys Goodbye,* by Clare Boothe. On November 1st, *The Yellow Shadow,* by Clark Willard was presented presented as the annual benefit for poor children. Other scheduled plays include *Both Your Houses,* by Maxwell Anderson, *Cradle Song,* by G. Martinez-Sierra, *The Jest,* an Italian Renaissance romantic tragedy, and two plays to be selected, one a Sheridan and the other a Broadway success of the current season.

* * * *

The University of Wisconsin's $875,000 Union Theatre project is completed and "represents the realization of the dreams of many," said Governor Heil as he extended "best wishes" for the success of its opening.

The gala event on the evening of October 9th began with the formal opening and dedication of the theatre. There followed the presentation of *The Taming of the Shrew* with a New York cast headed by Alfred Lunt and Lynn

Fontanne, native Wisconsin dramatic team, and their acting company, including Richard Whorf, Sydney Greenstreet, Edith King and forty others. At the conclusion of the play a reception was held for opening night performers and patrons. The play was repeated three times in the next two days.

The following partial program of the year is announced:

THE UNION CONCERT SERIES

Nov.	8	Ezio Pinza, Bass
Dec.	7	Emanuel Feuermann, Cellist
Jan.	16	Joseph Szigeti, Violinist
Mar.	19	Robert Casadesus, Pianist
April	23	Marian Anderson, Contralto

ART LECTURES

Oct.	8	Lee Simonson and Michael M. Hare
Nov.	20	George Biddle on "Art and Propaganda"

DANCE RECITALS

Nov.	14	The Ted Shawn Dancers
Feb.	14	The Jooss Ballet

THE WISCONSIN PLAYERS

Oct.	25–28	"Father Malachy's Miracle"
Mar.	9–11	"The Witch"
Dec.	9–16	"The Merry Widow"
Mar.	13–16	"Our Town"
April	9–12	"Merry Wives of Windsor"

SPRING FESTIVAL

May	6–16	Recitals by the Pro Arte String Quartet
May	11–14	Wisconsin Players production
May	17	Interhouse Sing
May	18	Dance Drama
May	19	University Orchestra and Chorus

In addition to the above, the Union will offer its usual series of Sunday Music Hours fortnightly from November to April; traveling art exhibitions in both the theater and main galleries, stressing this year, architecture in America; and forums on current events.

* * * *

For its eleventh summer season, the Michigan Repertory Players presented seven plays: "Michael and Mary," by A. A. Milne; "The Good Hope," by Herman Heijermans; "The Two Gentlemen of Verona," by William Shakespeare; "Our Town," by Thornton Wilder; "Androcles and the Lion," by George Bernard Shaw; "Judgment Day," by Elmer Rice; and "Iolanthe," a Gilbert and Sullivan.

Visiting members of the staff this year were Mr. Whitford Kane, Miss Lucy Barton, and Mr. Oren Parker, a former student, who is at present studying at the Yale Drama School on a Rockefeller Foundation Fellowship.

* * * *

Donald McQueen, dramatic director at Sarasota High School, has outlined his dramatic program to correlate with other departments of the school. In November he will present "Richelieu," which will associate the history and dramatic departments. In February, "Stephen Foster" will link the music and

dramatic groups, and in March the science, history and dramatic departments will collaborate in the production of "Yellow Jack."

* * * *

The drama department of Daytona Beach schools is putting on a series of plays for the city recreation center. "Moonset," an anti-war propaganda play, is scheduled for November 9th.

* * * *

A Children's Theatre is the latest bit of news on Florida Southern's campus. The new members of the speech faculty, Miss Frances Boswell and Miss Jeanne Hart, are in charge, and a small theater for the children is now under construction.

The children range in age from 5 to 16 and are divided into groups according to age and grade. In their lessons they are given voice and body relaxation exercises, taught how to walk and talk properly, and a few hints on junior etiquette are slipped in occasionally. Choral reading is enjoyed by every age group, and the play rehearsals are the chance to put into actual practice the exercises they have learned.

* * * *

With the profits from the production of "Lightnin,'" in which Fred Stone was supported by a student and faculty cast from Rollins College, a Laboratory Theater has been constructed on the Rollins campus.

The new building, located directly across the street from the Annie Russel Theater, contains the offices of Professors Donald S. Allen and Howard Bailey, co-directors of student dramatics. Separate rooms have been provided for scene design, voice, make-up, and costumes.

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In October the Florida Players presented a bill of one-act plays, including "The Mayor and the Manicure," by George Ade, "Three Friends," by George H. Faulkner, and "The Still Alarm," by George S. Kaufman.

The first major production of the year was "Room Service," by Murray and Boretz, scheduled for November 8, 9, and 10.

Later in the season the Florida Players will produce "Our Town," by Thornton Wilder, "Both Your Houses," by Maxwell Anderson, and a series of original plays written by Florida students.

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Directed by Dr. Irving C. Stover and Mrs. Dee McEntire, the dramatic department of Stetson University announces the program for the Stover Theater at DeLand will include such well-known plays as "What Every Woman Knows," by Sir James Barrie, "Family Portrait," by Coffee and Cowen, "Our Town," by Thornton Wilder, "You Can't Take It With You," by Hart and Kaufman, and "All's Well That Ends Well," by William Shakespeare. The usual series of workshop plays, written and directed by students will be continued.

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FORENSICS

On Saturday, December 2, 1939, Forensic Activities at the University of Missouri celebrated the one hundredth anniversary of the founding of the University and the ninety-seventh anniversary of the instituting of Forensic Ac-

tivities on the campus. The celebration was especially designed to fall during Arts and Science Week on the occasion of the annual Missouri High School Debaters Assembly. Leading events were:

1. A library exhibit of books and pamphlets on the current question, *Resolved: That the Federal Government should own and operate the railroads.* This exhibit was open for the use of high school debaters and debate coaches throughout the period of the assembly on December 1st and 2nd.
2. A practice non-decision debate tournament.
3. The fifth annual Missouri High School Debaters Assembly.
4. A debate between the University of Missouri and the University of Wisconsin on the proposition, *Resolved: That the Federal Government should own and operate the railroads.*
5. A meeting of the Department of Public Speaking of the Speech Association of Missouri, to which all students and coaches were invited. This meeting was addressed by outstanding authorities in the field of transportation.
6. An anniversary luncheon at the Tiger Hotel. The speaker of the day was H. L. Ewbank of the Department of Speech of the University of Wisconsin, who spoke on the subject "Debate, Discussion, and Democracy."

The purpose of the Missouri High School Debaters Assembly and the Missouri High School Practice Debate Tournament is two-fold. That of the Practice Debate Tournament is to provide an opportunity for early practice in formal debating on the current proposition, without a decision, but with frank criticism of the student's speaking by a qualified debater or debate teacher. The purpose of the Assembly is to provide an opportunity for high school debaters (1) to take part in legislative debate; (2) to hear discussions of measures concerning the current debate proposition; (3) to increase facility in the application of parliamentary procedure; (4) to consult authorities in the fields of discussion; (5) to become acquainted with other high school debaters and with debaters at the University of Missouri.

Every high school entering the Tourmanent is entitled to send:

1. One affirmative team of two speakers,
2. One negative team of two speakers,
3. One debate coach or faculty member prepared to act as a critic in one of the practice debates.

The Practice Debate Tournament is held solely for instructional purposes. No decisions are given and no awards are made. The critic teachers are the visiting high school debate teachers.

Every delegate to the Debaters Assembly is accorded privileges as follows:

1. Every delegate is privileged to present bills, to nominate officers, to serve on committees, to speak from the floor, and to vote on any measure, always in accordance with parliamentary law.
2. Every delegate is entitled to receive, on registration, a copy of the rules suggested for the governing of the Assembly, a badge indicating membership in the Assembly, and an identification card required for admission to the floor.
3. Every delegate is expected to attend all sessions of the Assembly, from first to last, to be in attendance at the call to order, and to remain in attendance until adjournment.
4. Every delegate is expected to observe the rules of order adopted by the Assembly and to maintain proper decorum.
5. Every delegate is expected to accept assignments to committees and assist in carrying forward the deliberations of the Assembly.

The Program of the Fifth Annual Missouri High School Debaters Assembly was as follows:

FRIDAY, DECEMBER 1

Registration
First General Session, Missouri High School Debaters Assembly
Roll call of Delegates
Elections
Address of Welcome: Dean W. C. Curtis, College of Arts and Science, the University of Missouri
Response
Report of Committees
Reading of Bills by Title and Reference Committees
Committee Meetings, Missouri High School Debaters Assembly
Consideration of Bills
Preparation of Bills, Resolutions for report
First and Second Practice Debates

SATURDAY, DECEMBER 2

Annual meeting, Department of Public Speaking, Speech Association of Missouri (All teachers and students are invited) Mr. Marlow Markert, Chairman
The Missouri High School Debating League, Mr. R. L. Davidson, Executive Secretary, Missouri High School Debating League
The Background of the Questing, Bower Aly, Director of Forensics, the University of Missouri
An Approach to Government Ownership, John E. Dykstra, Department of Economics, the University of Missouri
The Case for Private Ownership, Mr. L. W. Horning, Regional Director of Research, the Association of American Railroads, New York City
Questions and Answers
Anniversary Luncheon—Colonial Room, Tiger Hotel
Toastmaster: Wilbur E. Gilman, Chairman, University of Missouri Faculty Committee on Forensic Activities
Address: *Debate, Discussion, and Democracy,* H. L. Ewbank, Department of Speech, the University of Wisconsin
Second General Session, Missouri High School Debaters Assembly
Consideration of Committee Reports
Debate
Wisconsin-Missouri Debate on the proposition, *Resolved: That the Federal Government should own and operate the Railroads*
Panel Speakers:
Mr. Claude E. Hawley, Department of Political Science and Public Law, the University of Missouri
Harry Gunnison Brown, Department of Economics, the University of Missouri

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Again this year Florida colleges, under the leadership of the General Extension Division of the University of Florida, will sponsor the high school speech contests in one-act play and debating.

The subject for debate will be the question selected by the NUEA committee on interstate debate material: *Resolved: That the Federal Government should own and operate railroads.*

Each year interest in the state contests has increased and it is expected that entrants in the district contests for 1939–1940 will be the largest yet.

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A. A. Hopkins, who is in charge of the debating program for the University of Florida, announces that every fraternity on the campus has entered the inter-fraternity debate tournament and that an unusually large debate squad is in prospect for the year.

Before the Christmas holidays the Florida debaters anticipate a visit from the debate team representing Oxford University, England. Plans for the eastern tour include a trip into Canada for the varsity debaters this season.

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At a recent meeting in DeLand, representatives from high schools in the Central Florida Forensic League announced a program for the 1939–40 season which will consist of three practice debate tournaments, climaxed by a decision contest to include debating, humorous and dramatic declamation, oratory, and extemporaneous speaking.

DeLand will be the host to Central Florida schools on December 8, when the proposition for the practice tournament will be: *Resolved, That Federal legislation should be enacted to suppress groups dominated by totalitarian ideologies.*

In January the second practice tournament will be held at Seabreeze High School in Daytona Beach. There the proposition will be the national high school question, *Resolved: That the Federal Government should own and operate the railroads.*

February finds Sanford in the role of host school and the proposition for debate will be: *Resolved, That public education should be under Federal control.*

In March the Central Florida League will conclude its program in Orlando with a decision tournament on the proposition: *Resolved, That a third term for U. S. presidents should be prohibited by law.*

This contest will also cover other forms of speech activity, and a cup will be awarded to the winning school. Members of the Orlando and Eustis chapters of the National Forensic League will sponsor this decision tournament to be held at Senior High School in Orlando.

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Dennis A. Weaver and David E. Cohen, senior debaters at Pennsylvania State College met the Anglo-Irish team of William T. Williams, of the University of London, and William A. Beers, of the University of Dublin, on November 1st in Schwab Auditorium at State College; this was Penn State's twelfth annual international debate. The proposition was *Resolved: That the British Empire is an obstacle to world peace.* Association Founder Theodore J. Gates served as Chairman. At the conclusion of the debate the audience participated in an open-forum discussion. The Forensic Council is also sponsoring debate forums on current issues before audiences in near-by towns, with speakers drawn from the debating squad.

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Sectional meetings in debate, discussion, rhetoric, the criticism of American oratory, radio speaking, and other aspects of speech were organized at the twenty-fourth annual Convention of the National Association of Teachers of Speech, held at the Stevens Hotel, in Chicago, December 27, 28, and 29, 1939.

Horace Rahskopf, of the University of Washington organized a program on the history and criticism of American Oratory; J. H. McBurney, of Northwestern, the meetings on discussion; Donald Bryant of Washington University (St. Louis), the sections on rhetoric; and Orville Hitchcock, chairman of the Department of Speech at the University of Akron, and executive secretary of the Central States Speech Association, the sections on debate.

The Grand Eastern Championship Forensic Tournament will be held at Winthrop College, the South Carolina State College for Women, Thursday, April 13th, through Saturday, April 15th, 1940. Any degree-granting institution is eligible to send representatives and members of any class, freshman through senior, will be admitted.

Contests in the "Grand Eastern" Tournament include straight debating, oratory, situation oratory, extemporaneous speaking, impromptu speaking, after-dinner speaking, problem solving, and radio broadcasting.

A general circular containing detailed information about the contests may be obtained by writing Edith Bedenbaugh, President Grand Eastern, Winthrop College, Rock Hill, South Carolina.

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The Texas Lambda Chapter of Pi Kappa Delta, Southwest Texas State Teachers College, invited over one hundred junior colleges, senior colleges, and universities in the Southwest to participate in the Third Annual Intercollegiate Forensic Institute of the Teachers College at San Marcos on Friday and Saturday, December 8th and 9th, 1939.

The Institute featured a round-robin practice debate tournament in which each team entered debated six teams from other institutions. Each school entered furnished one competent critic to analyze the work of each participant at the close of each debate. The proposition for debate was the official Pi Kappa Delta question for 1939–1940: *Resolved: That the United States should follow a policy of strict military and economic isolation toward all nations outside the Western Hemisphere engaged in international and civil conflict.*

The Institute also featured extemporaneous speaking, original oratory, and oral interpretation of poetry. Separate divisions in each event were provided for men and for women. Critic judges were provided for the contest in extemporaneous speaking, original oratory, and oral interpretation of poetry.

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The eighteenth annual meeting of the Debating Association of Pennsylvania Colleges was held at the Hotel Penn-Harris in Harrisburg on Saturday afternoon, October 7. The University of Pittsburgh was admitted to membership, bringing the number of member colleges in the Association to thirty-two. The proposition selected for debate during the 1939–1940 season was, *Resolved: That the basic blame for the present European war rests upon the Allied powers.* This will be the first time in many years that a proposition of fact, rather than a proposition of policy, has been debated.

An amendment to the By-Laws was adopted, providing for more efficient procedure in question-selecting. The annual spring *News Letter* was abolished in order to allow expansion of the Association's annual *Bulletin.* A committee was appointed to effect cooperation with the newly formed Pennsylvania Speech Association. Officers of the Association for 1939–1940 are: Professor John D. Makosky, Western Maryland College, President; Professor Austin J. App, University of Scranton, Vice-President; Professor J. Calvin Callaghan, Lehigh University, Executive Secretary and Editor of the *Bulletin;* Mr. Harold P. Zelko, the Pennsylvania State College, and Mr. Charles W. Lomas, University of Pittsburgh, Advisory Editors of the *Bulletin.*

PERSONALS

L. D. Barnhart, for the past several years a dramatic director in the NBC Chicago studios, has joined the speech staff at Michigan State College to take charge of radio classes and dramatic productions over the college station, WKAR. Mr. Barnhart built shows in Chicago to audition for NBC sponsors and produced a number of dramatic serials, including The Story of Mary Marlin, and Vic and Sade. Before going to NBC he was head of the Department of Speech and Dramatics at the University of Toledo. This fall Michigan State College also created four half-time positions for graduate assistants who will work for advanced degrees. Joining the staff in this capacity are Reginald Holland, a recent Northwestern graduate; Wilbur F. Luick, assistant for the past two years at Grinnell College; William Shea, a graduate of Parsons College who has been teaching at Leon, Iowa; and Gordon Thomas of Albion College, instructor for the past two years in the Fenton (Michigan) high school.

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Orvin P. Larson has been appointed Instructor in Speech and Dramatic Arts at the University of Denver.

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Earle Ernst has been named Instructor in Speech and Dramatic Arts at the University of Denver. Mr. Ernst was formerly instructor in English at the Keystone Junior College at La Plume, Pennsylvania and assistant in public speaking and business manager of the University Theatre at Cornell University.

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Miss Nadine Miles has returned to her post at Western Reserve University following a year's study abroad. During her leave of absence Miss Miles made a special study of speech, drama and theatre in England as a Fellow of the Rockefeller Foundation. She attended the Central School of Speech Training and Dramatic Art in London, studied verse speaking with Marjorie Gullan at the London Speech Institute, and Shakespeare with Dr. G. B. Harrison at Kings College. Throughout the year Miss Miles was a member of the training section of the London Verse Speaking Choir.

Miss Miles' schedule of work included a study of theatre production under Michel St. Dennis of the London Theatre Studio, and a survey of the work of Community and Repertory theatre presentations throughout England and the spring play festival of the British Drama League in London.

Miss Miles has this year introduced a course in choral speaking at Western Reserve University. She also trained a chorus of twenty women for the recent University production of T. S. Eliot's "Murder in the Cathedral."

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L. L. Hale was granted a leave of absence from his duties in the speech department of the University of Florida to begin work on his Ph.D. at Louisiana State University where he has a teaching fellowship.

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The Speech Section of the Southern Wisconsin Education Association, scheduled in Madison February 9–10, will also have an interesting and helpful program including an address by Professor Gladys L. Borchers on speech teaching in foreign countries. Miss Borchers was privileged to lecture in England, Switzerland, and France during the past spring. A panel discussion by high school students is also contemplated.

Who's Who Among Contributors

Compiled by

LIONEL CROCKER, *Denison University*

William E. Utterback (*The Appeal to Force in Public Discussion*) graduated from Huron College and has taught at Cornell, Dartmouth, and Oberlin. He is now on the staff of the Department of Speech at The City College of New York. He is co-author (with J. A. Winans) of *Argumentation*, and of numerous articles in the QUARTERLY JOURNAL OF SPEECH.

Charles H. McReynolds (*A New System of Debate*) before joining the staff of the University of Maryland, taught speech at Western State College of Colorado, and speech and English at the University of Tennessee. Prior to that he was executive director and a member of the acting company of the Chicago Art Theatre. He holds an M.A. degree from the University of Michigan, and a Ph.B. and J.D. degrees from the University of Chicago.

Cedric Larson (*Patriotism in Carmine: 162 Years of July 4th Oratory*) has just published *Words That Won the War*, Princeton University Press. He holds degrees from Stanford and from George Washington University. He has taught, worked in the Library of Congress, and is now in government service under the civil service.

Joseph F. O'Brien (*The Place of Parliamentary Procedure in the Department of Speech*) is an associate professor of public speaking at Pennsylvania State College. He is a member of the executive council of the Eastern Public Speaking Conference. As chairman of the curriculum committee of the Pennsylvania Round Table, he has edited the body's *Curriculum in Speech Education for the Secondary School.*

Donald Hayworth (*A Search for Facts on the Teaching of Public Speaking*) graduated from Grinnell College, was given the master's degree in history by the University of Chicago, and holds a Ph.D. in speech from the University of Wisconsin. After two years of high school teaching he taught two years at Penn College, nine years at the University of Akron, and has been two years at Michigan State College. In each instance he was called to become the first head of a newly created Department of Speech. He was chairman of the Committee on Cooperative Research of the National Association of Teachers of Speech. His textbooks have been *Public Speaking* and, in collaboration with Robert Capel, *Oral Argument.*

R. Elaine Pagel (*Concepts of Perspicuity as a Factor in Public Speaking*) heads the department of speech and drama at Owatonna High School in Owatonna, Minnesota. She received her B.A. from Sioux Falls College in 1937 and her M.A. from the University of Iowa last June. A newcomer to the field of speech education, she has a number of collegiate speaking honors to her credit, including second place in the National Pi Kappa Delta extemporaneous speaking contest for women in 1936. Her article was written last year as a research project in oratorical theory under the direction of H. Clay Harshbarger of the University of Iowa.

John Walker McCain, Jr. (*Oratory, Rhetoric and Logic in the Writings of John Heywood*) is professor of English at Winthrop College, and founder and faculty adviser of the local student honor society, The Book and Key Holding degrees from Newberry College, Duke University, and the University of North Carolina, he is now President of the South Carolina Speech Association, and Editor of *The South Carolina Speech Bulletin.* With student affiliations at Universitaet Muenchen and Kings College of the University of London, he spent about seventeen months in travel and study abroad. Cycling in Europe, he traversed some two thousand miles through countries now at war. He has filled summer appointments in Newberry College, Duke University, and the University of Omaha. He has under way a monograph on South Carolina Place-Names, and a longer study on *Certain Aspects of John Heywood's Vocabulary in Relation to His Cultural Interests.* His principal publications include contributions to the journals on the literary and cultural relationships of John Heywood, with a number of other essays on Swift, Thomas Gray, Milton, Mark Twain, Southern folk-beliefs, and certain phases of American speech.

P. Merville Larson (*The Use of Speech in Danish High School Teaching*) is now connected with North Park College, Chicago, and is working on his Ph.D. at Northwestern University. For several years he has been associated with Phi Rho Pi, Junior College Forensic Honorary as editor of *The Persuader.* He is serving as an associate editor of *The Speaker* of Tau Kappa Alpha. He is the author of "The Dalton Plan in Social Science," published by Columbia University; "Objectives of Junior College Debating" and "Junior College Speech Contests" in *The Junior College Journal;* "Forensics for Democracy," in *The Kansas Teacher.* He is at present a member of the Board of Directors of his alma mater's alumni association. He graduated from Kansas State College.

Joseph A. Kuhn (*Utilizing the Newspaper in the Speech Class*) has his B.A. from Long Island University and his M.A. from Teachers College, Columbia University. He has been director of speech at the Long Beach, New York, Junior High School since February 1938. Last April he directed, in cooperation with Adelphi College, one of a series of radio programs which were presented over Station WGBB. He is also in charge of all radio broadcasting at the Long Beach Junior High School.

Jacqueline Jones (*The Student Teacher and His Problems*) did practice teaching in the Granville Public Schools. She majored in speech at Denison University.

Elwood Murray (*Speech Standards and Social Integration*) is professor and chairman of the Department of Speech and Dramatic Arts at the University of Denver. He is author of the textbook *The Speech Personality* (Lippincott, 1937) and various researches and articles on the relations of speech to personality. He and his students initiated the *Discussion Progression* which was developed to supplement forensic activities and give experience in cooperative skills as related to speech. He is a former president of the Western Association of Teachers of Speech. He has taught at Abraham Lincoln High School, Council Bluffs, Iowa, Purdue University and the University of Iowa, where he received his Ph.D. degree. He is director of the annual Rocky Mountain Speech Conferences and the Summer Speech Institutes of the University of Denver.